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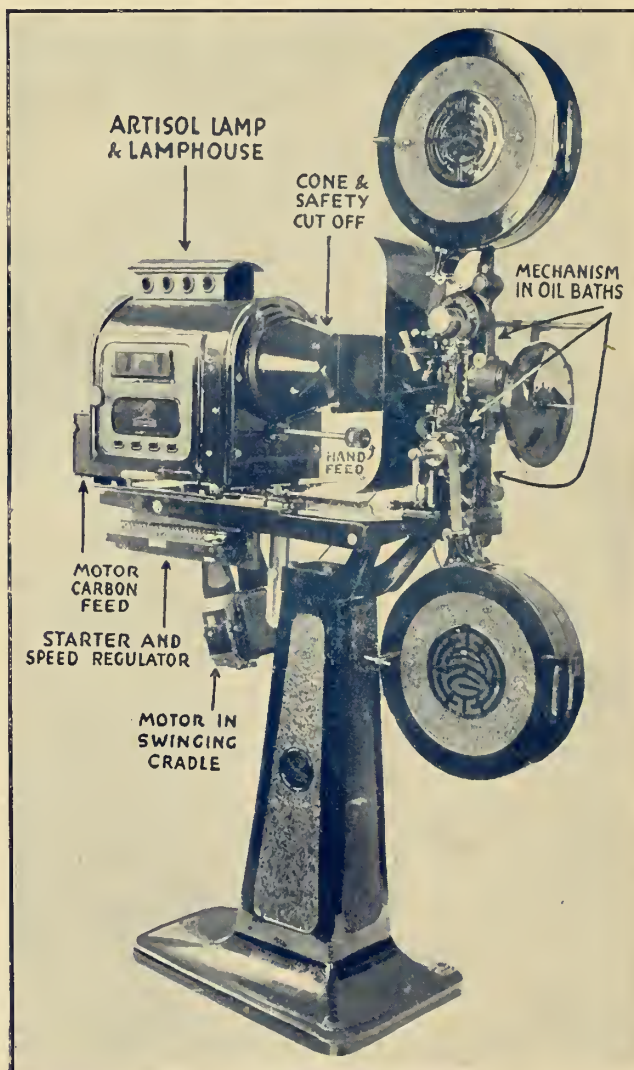
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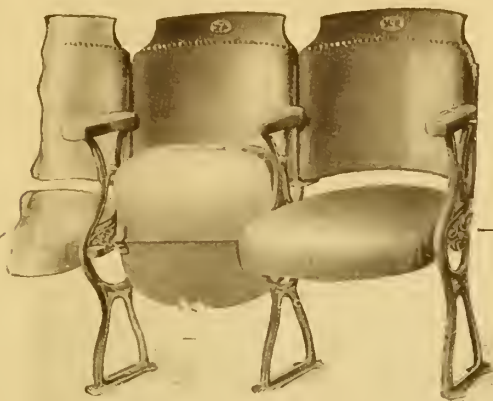
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The Premier Journal of the Cinematograph Industry.
Technical Supplement Published Monthly.

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PUBLICITY MATTER PRICES. SHOULD EXHIBITORS PAY FOR RENTERS' PROPAGANDA?

For a very long time now exhibitors have been fighting to secure something approaching uniformity in prices charged by renters for film publicity matter on the one hand, and a definite settlement of the basis upon which such prices should be fixed on the other hand. "Why," they ask, "should some renters charge 1s. 6d. for a six-sheet pictorial and others up to 3s., with corresponding differentiation in the larger sizes?" Stills show an even more striking disparity, the range being between 2s. and 10s.; trailers traverse the scale being between half-a-crown and a sovereign; while the very essential advance lantern slides vary from ninepence to twice that sum.

The ordinary commercial mind would seek for a solution of the puzzle in the direction of quality, and here his confusion would be "worse confounded," for it does frequently happen that the quality of publicity matter put out by the more moderate renters is very much superior to that offered by the more expensive ones.

The real solution lies in the viewpoint of the individual renters. Some regard publicity supply as a service as advantageous to themselves as to the exhibitor, and are prepared to supply at cost, or cost plus a small contribution to distribution charges, while others quite openly claim that they are entitled to get back from the exhibitor by way of charge for such service the whole cost of their publicity departments.

In the plainest possible language, and without the

slightest desire to be offensive, we say that this attitude is outrageous and unfair. The main cost of the publicity department of a film renting business is incurred in boosting the firm's film output and creating a market with the exhibitor, and such expense must necessarily and in common honesty be a charge upon the profit derived from the productions rented. What right has the renter to ask the exhibitor to pay through his advertising matter for propaganda calculated and intended primarily to benefit the renter?

Exhibitors must, as instance, have advance slides, and they should be ready to pay the cost of these plus a reasonable amount toward the expense of preparing and distributing them. The renter who supplies a good slide for ninepence, as one firm does, is charging about bare cost; a shilling allows of something towards overhead charges, and is not an unreasonable demand.

With regard to posters, a special committee of the C.E.A. recently examined the question from every angle, and came to the conclusion that two shillings for a six-sheet and three-and-sixpence for a twelve-sheet was a fair price to both sides. It must not be overlooked by the renter, too, that the cheaper the publicity matter the more the exhibitor will use of it, and the logical result of that must be greater demand for the film. Many a really good film has failed to get a second and third run in an area, because the first run had not been sufficiently "boomed" to make the subsequent bookings worth while.

Tackled in the light of common sense and fair play on either side, the publicity matter price problem should be easy of solution satisfactory to all concerned.

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TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL RAG.

Oogh! I've been reading in the Sunday papers all about the 'orrible German film plot, and it fair made my flesh creep. I can picture that secret underground vault somewhere in Wardour Street. Dim, eerie lights emanating from bottles of unknown gas produced by the chemical master-minds of the Fatherland, add to the mysterious gloom, while the secret passages and corridors leading to the subterranean Council Chamber are guarded by grim-visaged Uhlans, camouflaged as film travellers. The mystic tappings and knockings, the comings and goings of the conspirators—the Herr film magnates, and the Herr Kolossal oof-magnaten, assume the proportions of a veritable nightmare of frightfulness in my unstrung imagination, and I feel like unto a blanc-mange into the composition of which an excess of water has been introduced.

SAILORS DON'T CARE.

Even a section of the trade Press seems to be losing its head about the new German menace. The only unperturbed factor is the picturegoer. He, or she, does not care a sub-title about conspiracies and plots other than those projected on the screen. Give them a good picture, and they're on it, whether it be American, German, or any other origin—bar British, perhaps—but show them a "dud" and all the "putting over" balderdash in the wide world will leave them cold. That's gospel—and the showman knows it.

WHY NOT A BRITISH PLOT?

I wish some of our own financial big-wigs would start a British Film Conspiracy. I know of a wonderful underground vault in Soho; redolent of conspiratorial atmosphere—to say nothing of garlic—that can be got for a mere song—or a one-reel comedy if preferred. I will gladly instal the mystic lights, the secret doors, the invisible traps, and all the paraphernalia of a secret assembly free of charge, and join the merry band of plotters, too, if they will but give British film production the fair chance and real financial backing that it deserves. Have America and Germany all the brains, all the technical skill, all the resources, financial and otherwise, and all the claim to British support and British sympathy? Have they h—

WARMING UP.

Believe me, I love a good American film just as I love any work of sincere artistry; but I do not, speaking quite personally, believe that it is good for us that American sentiment, American ideas and ideals, and American corruption of what was once English language, should hold 90 per cent. of the world's screen

influence. Look at the tradition and dignity of our Courts of Justice, and then compare it with the judicial proceedings of our trans-Atlantic cousins, where, if report be true, counsel in a celebrated murder trial warms up to his subject with such zeal that he has to divest himself of coal and waistcoat to keep his temperature at something approximating to normal.

BUG-HOUSE.

Has English language no beauty, no poetry, no tradition worth preserving, and passing on to the rest of the world? To-day, in our ordinary conversation, we no longer appreciate the expressive value of our mother-tongue. We talk of "punk," "the bunk," and "phoney." We refer to our fellow men as "guys," and when we want to say that we have accomplished some desired end we say we have "put it over." But in the welter of verbal inelegancies we have not yet, thank Providence, descended to the use of "Bug-house" as a substitute for the English word insane. And when we do, let us apply it to ourselves.

"TEDDY" GOES BACK.

There will be few—if any—who will not share with me extreme pleasure at the tidings that "Teddy" Lyons, of the Biocolor Circuit, has gone back to the General Council of the C.E.A. At a recent meeting of the London and Home Counties Branch he was unanimously elected delegate to General Council, a position for which his wide experience of the problems and needs of the exhibitors eminently fits him. A man of marked foresight, cool reasoning, and able expression, he has the attributes of a sound administrative representative. He is outspoken and open-minded to a degree that sometimes carries him to the verge of un-constitutionalism; that is the worst fault that can be alleged against "Teddy" even by his enemies—if he has any.

VALE.

It is difficult to realise that the news of poor Rowland Fisher's tragic death can be true. I met him but a few days before the fatal accident, and he was then in his usual cheery mood and looking forward to the pleasure of motoring down to Yarmouth to join his wife and boy, who were spending holiday there. Among the most warm-hearted, kindly, and straightforward of men, his loss will be felt no less keenly by the trade as a whole than by Australasian Films, with which he was associated. On the junior side of middle age, he was but 45 years old, the tragedy of his untimely end is the greater. My deepest sympathy extends to his devoted wife and their little son. Vale!

MOUNTAIN AND THE MOUSE.

A contemporary announces a wonderful *new* idea. Why should not the big exhibitors pass on their used film booming matter to their smaller confrères for a correspondingly small consideration? Why not, indeed; seeing that they have been doing it for years! Ever heard of poster exchanges, my dear colleague? The "big" exhibitor finds, possibly, that demands upon his time preclude the possibility of his going round hawking his discarded publicity stuff; and so in a spirit of quite praiseworthy generosity he allows some less affluent subordinate, the assistant operator or the day man, perchance, claim it as a perquisite. In that way it gets to the poster exchange, where the more "careful" showman picks it up for a very reasonable price. Occasionally an exhibitor or manager sends the stuff to the exchange himself, and pockets the "bunce"—but that man is not too popular with his staff. 'Cos why?

THE NEW "UNIONISM."

Forest Gate is a go-ahead place, and as might well be expected in such case it is in a Forest Gate cinema that the latest labour idea, "every man his own union," has been born. Alexander Bentley is a sort of local public benefactor, for he blows sweet music for the benefit of patrons of the Queen's Cinema there. But he, not unnaturally, no doubt, does not care to "blow all night." His wife might object anyhow.

THE "STRIKE" EFFECTIVE.

Does he go to his union and demand a strike? Not he! He is a veritable union unto himself, and arranges his own "strike," which, in this case, took the form of striking his leader on the top of the "crumpet" with his own violin. The strike was evidently effective, for the fiddle collapsed forthwith. Even if it had not, it is quite safe to predict that Mr. Leader would have been too busily engaged in massaging his suffering poll to trouble about the harmony of the occasion. Magistrates are proverbially unsympathetic to new ideas, and the force of Alexander's argument left him as cold as it might conceivably have left Mr. Leader, particularly if the wind instrument had been employed for the demonstration instead of the fiddle. Neither did the plea that it was done in a fit of temper touch the tender chords of the magistrate's heart. Whether Alexander will consider the amount of blowing he will have to do to earn the fifteen quid he has to pay as "wind well spent," I know not. Pioneers seldom grow rich.

VELL—!

An amusing yarn is told anent a well-known and, withal, popular member of the renting fraternity. He was trying to persuade a colleague that there was *money in it*, with a view to fixing an investment. "My cousin, Ikey," he declared, "made £20,000 in Manchester

last year." "Vell! I don't believe it," said his companion. Spotting the arrival of a relative, the persuasive one said, "I'll prove it. Sammy, come here. Didn't my cousin Ikey make £20,000 in Manchester last year?" "Vell," said Sammy, with all the caution of his creed, "in the first place it vasn't Manchester, it vas Liverpool. In the second place it vasn't £20,000, it vas £2,000; and in the third place it vasn't *brovit*—it vas *loss*."

ABSENT—WHAT?

Wild horses; neither the tortures of the Star Chamber shall drag from me the name of the absent-minded exhibitor who on Sunday morning spent a couple of hours "by the roadside" in rural Wardour Street taking to pieces his carburettor with a view to finding out why "she wouldn't start." His language, when he discovered that the real trouble was a bone-dry petrol tank—well, it was "orful."

WALTURDAW REVIVAL.

It is with the greatest satisfaction that I learn that the old-established and much-respected house of Walturdaw has succeeded in weathering the storm that overtook it in the early part of the year, and is shortly to recommence its renting activities with a very attractive programme. Walturdaws have deserved well of the exhibitors; clean, honourable, and sympathetic treatment has marked their dealings always, so that it is good to know that the exhibitors have shown appreciation by standing by them and helping them to stem the tide that threatened every section of the trade.

F. G. DONNE.

Friend Turner has put up a hard fight to keep the old ship afloat, and none will rejoice more than I that he has succeeded. He has an able and experienced lieutenant in F. G. Donne, who is, I understand, to be responsible for the film side, while young Sturgeon, whose popularity on the machinery, furnishing, and accessories end is, to my personal knowledge, based upon ability and sound practical experience, allied to an energetic capacity for taking pains and ever-readiness to "see his customers right," deserves every possible support. Here's to Walturdaw's success in the more prosperous days which, I am confident, are before the industry.

PLENTY OF PICTURES.

We hear all sorts of stories about the closing down of film studios all over the producing world, combined with pessimistic hints of a great film shortage. The return of certificates issued by the British Board of Film Censors shows 115 films passed, including comedies, and of this number 88 are noted for "U" certificate and 27 for "A" grading. There were no serials certified during the month, which fact gives some colour to the view held in some quarters that this class of film is much less popular than it used to be.

PROGRESS OF NATURE-COLOUR CINEMATOGRAPHY.

By CLAUDE FRIESE-GREENE.

An article printed 35 years ago is rather interesting, especially in its technical viewpoint, as in it we read the theory and basis of motion photography—that is, persistence of vision and intermittent motion, which secure for us the effect of motion on the screen. Here is the article, which was published November 15, 1889:—

"It would doubtless seem strange if, upon a screen, a portrait (head) of a person were projected, and this picture slowly became an animated character, opened its mouth and began to talk, accompanied by an ever-changing countenance, including the formation of the mouth as each peculiar sound is uttered; or if, instead of one head, two were produced, and an argument gone through, with all the turns and twists of the head incidental to each. It would also appear curious to have a street scene depicted upon the screen, and for the spectators to witness the various horses and vehicles running past in all directions, persons walking to and fro and dogs running along, all at varying speeds and with lifelike motion, and not go past in a gliding manner—all this not as silhouettes, but with detail. The name of William Friese-Greene will become familiar throughout the land in connection with an invention by which all these effects can be produced. He has invented a peculiar kind of camera, to outward appearance not unlike an American organette, handle and all, about one foot square. This instrument is pointed at a particular object, and by turning the handle several photographs are taken each second. These are converted into transparencies, and placed in succession upon a long strip, which is wound on rollers and passed through a lantern of peculiar construction (also the invention of Mr. Friese-Greene), and by its agency projected upon the screen."

It is remarkable in comparing the earliest results with those obtained to-day that no commercially successful deviation has ever been made from the original theories. In motion-picture cameras, whatever make, there is some mechanical movement that makes the film progress in "stopping and going" fashion, so that when stationary a photograph is exposed on a small section of the pellicule. The mechanical turning then moves the exposed section, and brings in its place the next unexposed section ready for exposure directly the film is stationary again; thus a series of small photographs are exposed successively on a strip of film that is the meaning of "intermittent motion" as applied to motion photography. After the film, which will be the negative, has been exposed, it is developed, and a positive print taken from it, this being the film which is shown on the screen by means of a projecting machine, which also has some kind of movement to make the film function in the same manner as takes place in the camera, and it is here that "persistence of vision" does its little bit as well.

When you are looking at a picture on the screen, instead of seeing one single stationary picture followed by another (which is what actually happens) you see a real "living" picture reproduced in movement. It is because each stationary picture passes on so quickly that the eye has not the time to transmit to the brain the transitory period from one picture to the other.

GLORIOUS COLOURS.

Many of us have tried, and are still endeavouring, to obtain for the screen the beauties of Nature in all her glory of colour, and many theories to obtain colour cinematography have been attempted. The principles, I think, at present, can be divided into two classes. "Additive" and "subtractive." The latter, where the colours are actually on each single picture, are a source of constant experiment, but it is costly, and necessitates much that is not the standard practice in the development of motion pictures at present.

I am utilising the additive principle for my colour process—in other words, making use of persistence of vision, not only to assist in giving me motion, but also my colour effects, for

instead of the colours being actually on each single picture, they are built up by persistence of vision from the combination of two pictures, one picture being stained an approximately orange-red, the one following an approximately blue-green; so the finished positive print is stained throughout alternately.

There have, of course, been many experiments based upon the principle of additive colour cinematography, but they have all had drawbacks that prevented their universal adoption for any length of time. There are such faults as colour "fringing," a kind of rainbow effect round the edges of any quick movement; colour "pulsation," which was detected by the bobbing in and out of any brilliant colours, this necessitating running the projection machine at a prohibitive speed. The colour results themselves were rather crude, and mainly consisted of a predomination of reds and greens. All this tended to create eyestrain, however; nevertheless, it is all part of the evolution of colour cinematography.

Now, I figured out that if I looked into the causes of all these defects there would probably be some way to obviate them. After experiments, it is now possible for me to place within reach of all producers of motion pictures colour cinematography, the gradations of which are the best obtainable from any two-colour method, also the cheapest and quickest from production point of view.

In simple language, the theory of additive colour cinematography is this: In the negative the spectrum is approximately broken in half, one picture being impressed with colours on the red side of the spectrum, the following picture with colours on the blue side of the spectrum; then in the positive, by persistence of vision, the spectrum is brought together again. To any motion-picture camera I can attach my patent colour-registering rotor. It is a kind of disc with two openings, which in earlier experiments contained two light filters purposing to break up the spectrum. This disc rotates at half the speed of the ordinary camera shutter, the shutter being a piece of opaque material covering about 140 degrees of a circle, also rotating, its use being to intercept the light rays between the lens and the film during the movement of one section of the film to another; thus it will be understood that one picture is exposed through one side of the disc and the next picture through the portion on the other side. One of the openings is filled with a colour filter, approximately an orange-red, that transmits colours on the red side of the spectrum and absorbs colours on the blue side of the spectrum which do not photograph at all, the object being to impress the negative (which is colour sensitive and termed panchromatic) with colours transmitted by such filter. Now these colours which were absorbed by the orange-red filter are transmitted on to the next picture by means of another filter that is placed in the other opening of the disc, the colour of this filter approximating a blue-green. So, by theory, we have on the finished negative a series of pictures, each one having been exposed alternately through orange-red and blue-green light filters, the picture exposed through the orange-red having colour gradations in monochrome of colours on the red side of the spectrum, and the picture exposed through the blue-green having colour gradations in monochrome of colours on the blue side of the spectrum.

THE RED, WHITE AND BLUE.

Imagine that we have taken a picture of the Stars and Stripes, and examine closely the results of just the red stripes in the flag. On the picture photographed through the orange-red filter the red stripes will have been transmitted, and therefore exposed, the density being quite opaque. Now, the next picture having been photographed through the blue-green filter, the red stripes will have been absorbed, and therefore not photographed to any density, appearing quite transparent. A positive print is taken from the negative, which we then

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examine; the red stripes photographed through the orange-red filter that appeared opaque will be reversed to transparent, and in the picture of the red stripes photographed through the blue-green filter they will be opaque.

The next operation is to stain the positive film alternately with two complementary colours—for example, an orange-red and blue-green—being careful that the correct picture is stained the correct colour. In the case of the Stars and Stripes, the picture where the red stripes appear transparent will be stained orange-red, and where they appear opaque, blue-green, and so on, alternately, throughout the length of the positive print.

The finished positive film is then put on an ordinary projecting machine. We already know that only one picture is screened at a time, so that when the projecting light is passing through the picture of the Stars and Stripes that has been stained orange-red, and, knowing that the red stripes are transparent in this picture, we shall get a reddish light thrown on the screen where the stripes should be red. The next picture, stained blue-green, follows; but in this picture, the red stripes being opaque, the blue-green light cannot, therefore, penetrate on to the screen, so that directly a certain speed is attained to enable persistence of vision to do its work, we see the red stripes reproduced. In the case of the blue part of the flag, it is just the reverse; in the positive, the picture stained blue-green; we shall have the blue part of the flag transparent and in the picture stained orange-red the blue part will be opaque.

TRY IT YOURSELF.

The next point to explain so that all will be clear is this—I expect you are wondering how the white part of the flag is going to appear white when actually the whole of each picture is stained alternately orange-red and blue-green. Now, the white part of the flag should be of an equal density in each picture, so that the same amount of orange-red light and blue-green light is projected on the screen; in other words, one colour kills the other, and re-forms into white light.

It is quite interesting to try this little experiment: Get three pieces of coloured gelatine—for example, a red, a blue, and a yellow; put them together so that they form a circle, and rotate

them; then look through, and you will certainly see an approximately white light. Contra, if you superimpose the three pieces of gelatine you will get black.

I consider as one of my main achievements the discovery that the judicious balance of the luminous values of the two colours that are stained on to the positive film makes it possible in the first place (in conjunction with the breaking up of the spectrum and balance secured in the negative) to obtain very delicate colour gradations; and, secondly, of being able to project at a speed of between 10 and 12 minutes per thousand feet of film. This is approximately normal speed for the projection of motion pictures, although I am afraid the question of speed of projection needs much more consideration than is at present given to it; for, to obtain normal movement, it is essential that the pictures be projected at exactly the same speed as they were photographed. I have often experienced this, and at my demonstration held on June 13 at the Wurlitzer Hall, in this city, the projection was much slower than the actual speed at which I photographed, thus all movement appeared to be on the slow side. The important question of balance is, I think, really a law of nature, for life itself is just like the swing of a pendulum; those of us who are highstrung suffer more in the depths of depression than those of us whose temperaments are evenly balanced. Nature itself, in so far as colour is concerned, is careful also to maintain a balance. This is proved, I think, by the fact that after a person stares at a bright red object, on closing the eyes he will see the form of the same object appearing a complementary green.

In conclusion, colour cinematography is still just a baby. We must nurse it and feed it, trying out new foods, until the ideal is attained. Some day colour will come as a direct process by the medium of electrical impression. It is now possible to impress a sensitive surface by electrical contact, even with different colours. We must remember that wireless telephony is a form of vibration, as also is colour. Until that day, however, we must give the best we can—which, from points of view of art, beauty, and education alone, is a great advancement in the science of motion photography, considering always the low cost of production and also reproduction.

PAINTING OLD CONCRETE EXTERIORS.

Many of the older cinemas, possessing concrete facings, are badly in need of renovation; but owners—and in many cases experienced decorators—have been chary of using paint upon concrete work. According to an expert contributor to "The Dutch Boy," such surfaces offer no real painting difficulties, and call for no special paint. Pure white lead and oil will do the job effectively and well. In cases where white lead and oil have not given the results desired, it is safe to say that either its application or the condition of the concrete was at fault, and that any paint under the same conditions would have failed.

Preferably, boiled oil should be used in the primer, since it forms a better foundation for later coats. Raw oil with drier may be used in these, or, if the surface be a floor, the finishing coat should contain some good floor varnish. Look well to the quality of this varnish, as successful results greatly depend upon it. It is also important to see that each coat is well spread and allowed to become hard before the next is applied.

No paint can safely be put on untreated new concrete for at least three months. This is the minimum time needed for drying, and also for the free alkali to become neutralised. Ageing is by far the best remedy for free alkali, but a 20 per cent. solution of zinc sulphate in water may be resorted to for hastening the neutralising of the alkali where time is a factor. The solution should be washed on the surface and allowed to dry thoroughly before painting.

LIGHTING THE LOBBY.

A really attractive lobby, or entrance hall, to a cinema is much more important than some exhibitors are inclined to realise. Perhaps that is not quite the right way to put it. They probably do realise it, but the question of expense enters into consideration and deters them from adopting a scheme that conveys a very definite impression to the passer-by. Yet if they went into the subject more deeply, and took the trouble to ascertain results from those exhibitors who have adopted an effective display, they would quickly decide that it was cheaper in the long run to make a judicious capital expenditure in this direction. The electrical age has arrived, and it would be well if exhibitors were alive to its great possibilities. Jewellers, drapers, and other traders have recognised that it is not of much use artistically displaying their goods unless the public have adequate facilities for inspecting them.

The same thing applies to the cinemas. It is impossible to make the best of the lobby decorations and other appeals that are made for public support unless the lighting arrangements are effective. Scientific methods of lighting have now reached a high standard, and even those who have an elaborate system now in operation might turn their attention to the most up-to-date devices. A little reconstruction could be easily undertaken, and

in the end would be money well spent. Concealed lighting never fails as a source of attraction, whilst a time switch making the lighting automatic might with advantage be introduced in many cases. Art Mosaic designs and bowls are being adopted by many large business houses. What a wonderful opportunity presents itself to the live exhibitor to adopt a lighting scheme in Mosaic.

WAYZ WITHOUT THE GOOSE.

Printers are, it would seem, a law unto themselves. Whereas the least exalted are prone to indulge in picnics, excursions, beanfeasts, and outings—wind and weather permitting—the printer takes his pleasure wayzgoosewise. The staff of Cramer and Co., the theatrical and cinema printers, had their annual wayzgoose on Saturday last, and a merry party journeyed by road along the beautiful Thames valley until they reached Moulsoford-on-Thames, where, at the sign of the Beetle and Wedge, they alighted, and foregathered to minister to the crying wants of "inner man." Here they found many "wayz" of enjoying life pending the call of the gong. But the fat goose was conspicuous by its absence. Still, the roast beef of old England, with its accompaniment of Yorkshire pudding, was an excellent and wholly satisfying substitute. Appreciative toasts and happily phrased responses marked the next two hours—and then more country rides, and Tea at five. It was near unto the hour of eleven before a tired but merry party disembarked in Wardour Street, and made for their homes: there to sleep, and, perchance, to dream of fat geese that materialised not.

LEICESTER'S NEW CINEMA DE LUXE.

W. W. TURNER'S BIG JOBS.

The City Cinema, Leicester's newest and most pretentious super-cinema, is nearing completion, and W. W. Turner and Co., Limited, who are doing the whole of the seating, expect to be setting the chairs in the course of the next week or so. This firm are also busy on the Gaiety, Birmingham—due to open very shortly now; and, in addition, they have in hand the Victoria Cinema, Aston, Birmingham, and a new super picture theatre at Whitstable.

W. W. T. are likely to have a "hivey" time in the next few months, for they have several contracts in hand for a number of new cinemas, the building of which has been delayed by the builders' strike. Now that the dispute has been settled, it is a case of "full steam ahead," and the resources of Turner's chair factories, great as they are, may well be taxed to their utmost. Anyhow, it is pretty certain that whatever the pressure may be W. W. T. "will see it through," for they have an enviable reputation for being ready to meet all emergencies in the matter of cinema and theatre seating.

WHERE CINEMA PAINT IS MADE.

The name of Lewis Berger is synonymous with the highest in paint manufacture; and it may not be an over-estimate to say that more than 50 per cent. of paint used in cinema decorative work—with which term must be associated the film production studios—bears the brand of Lewis Berger and Sons, Limited.

As part of a short course which painting and decorating instructors are receiving through the Board of Education, a party of these gentlemen visited the Homer-ton works of the firm recently.

Accompanied by F. W. Burrows, H.M. Inspector, Board of Education, the party was motored to Homer-ton, where the guests were received by the management, and a brief technical address was delivered by Mr. P. Murray, the factory manager. The entire factory—with all of its varied activities in full swing—was then inspected by small parties conducted by technical guides who explained each process. The stocks of selected gums, the process of gum running and other features of the ancient craft of varnish making proved especially fascinating, and the great tankage of maturing varnish impressive. The outstanding feature of the dry colour factory seemed to be that, although in full operation, it wore an air of peaceful calm—tribute to the fact that colour striking is necessarily largely concerned with adding two and two and then leaving the mixture in immense vats, mechanically stirred, until such time as the chemical process invoked shall have made four of them. The visitors found special interest in a batch of Brunswick green in the making.

After the almost ecclesiastical atmosphere of dry colour, the paint factory seemed a pandemonium of organised hurry. Yet even here, except for the apparently interminable testing which goes on at every stage of manufacture, the products seemed to evolve largely of their own volition—starting as separate pigments and vehicles at the top and emerging several stories lower down as butter-smooth paints of all kinds. Not yet, however, had they escaped the ubiquitous “tester”—further and final samples were taken and trials made, both technical and practical, to safeguard the makers’ escutcheon from possibility of taint—and incidentally the user from disappointment.

The guests all expressed surprise at the grinding and regrinding—*ad infinitum* it seemed—of the finest product of the paint maker’s art, coach painters’ colours. The smoothness of the finished product as demonstrated by a coach painter in practical fashion, was, however, sufficient justification.

But the biggest “spellbinder” of all was something only incidentally concerned with paint—the tin can plant where all kinds of packages were being miraculously fashioned by wierd mechanical monsters which seemed to be *eating* tin plate. Such is the inconsequence of the “human boy,” of which species even painting instructors are members, we affirm—that we dare wager

the image of the Berger tin can plant will remain when other Homerton memories are blurred.

Tea was served in the reception room, where a very hearty vote of thanks to Messrs. Lewis Berger and Sons was accorded at the instance, in a graceful speech of appreciation, of Mr. Burrows.

Possibly—one of these fine days—the firm will organise such a function, to which they will invite some of the leading exhibitors, as well as architects and decorators concerned in cinema construction and reconstruction. The occasion would be opportune for the taking of an “interest film” of the paint-making industry.

WHO — ?

From the columns of our friend and contemporary, *The Architects’ Journal*, we cull the following letter:—
“Sir,—Mr. Cyril Holding has earned gratitude from lovers of London by raising the question of signs. One would like to know how the monstrosities, which occur almost every other yard, came to be erected. I have friends who desired to put up a most artistic and very decorative wrought-iron sign, and I am told that much red tape and untold delay occurred before the needed official permission was given. There are certainly signs of very great interest to be seen in London, such as the quaint and beautiful historic signs in Lombard Street, the little gem hanging at 18, Cork Street, the embellishment recently added to Astor House by the Sun Life Assurance Company of Canada, and the quaint blue boar in Savile Row. Surely Mr. Cyril Holding would not deprive London of these bright adornments!

“Whoever the authorities may be, I hope they will forbid the use of hideous glass boxes piled up without end; the illuminated electric-light horrors leave one wordless. Your valuable paper might aid an attack to wipe out this discredit to London.—M. DRING.”

Who’s been missing his Kruschens?

WELL-MERITED SUCCESS.

J. H. EDGCOMBE SECURE IMPORTANT CONTRACTS.

We have on more than one occasion made reference to the remarkable progress being made by the house of J. W. Edgcombe, Limited, Soho Square, W. 1, under the personal supervision of that clever and painstaking master of decorative art, J. H. Edgcombe. He has done wonderfully effective work in connection with some of our latest cinemas, by no means the least of which is the superb upholstery, hangings, and “Tabs” at the Tivoli Palace. He has just completed a contract for the draping and hosiery for the “Primrose” production at the Winter Garden, as well as for the Andre Charlot Revue at the Prince of Wales Theatre, and for the production of Oscar Asche at His Majesty’s Theatre.

The firm are also shipping direct to Australia supplies for Sir Benjamin Fuller and Hugh J. Ward’s productions.

EXPERT SERVICE.**FREELY AT THE DISPOSAL OF EVERY EXHIBITOR.**

The Editor desires to impress upon readers in general and cinema proprietors and managers in particular, that the advice of experts in every department of the technical and managerial side of the cinema is freely at their service. Some of the problems solved and questions answered direct by post during the past month include ventilation, sanitary arrangements, arresting dry rot, preventing condensation trouble in the auditorium, licensing law, responsibility for injury to an attendant, effective methods of exterior illumination, and several problems incidental to perfect projection. These are but a few of the subjects upon which exhibitors seek and obtain advice and assistance during the year; and we cordially invite any reader who has doubt as to the best method of dealing with any problem incidental to cinema control, however complicated or however small, to write us, in the full assurance that experienced men will examine same and endeavour to solve it to the best advantage. There is absolutely no charge for this service—and no condition other than that the inquirer is a reader of *THE CINEMA TECHNICAL SUPPLEMENT*. When a direct reply by post is desired, this should be clearly stated.

GOING UP.

A big cinema is to be built at Wombwell. Plans have been submitted, the architect being C. Castelow, of Leeds.

At Colwyn Bay the Corporation are to erect a new Pavilion near the Pier entrance. The arrangements will include a full cinematograph equipment.

It has not yet been finally decided whether the new Pavilion on the Pier at Worthing—which is to seat over 1,200 persons, is to include cinema equipment. As planned, it is a £65,000 scheme. J. Taylor, Little College Street, Worthing, is the architect.

The plans of P. A. Hinchcliffe, of Regent Street, Barnsley, for a new cinema theatre on the site of the old Hippodrome, Goldthorpe, Rotherham, have been passed by the local authorities.

It is believed that the new proprietors of the Grand Picture House, Manchester Road, Bradford, contemplate a scheme of extension and enlargement. W. Dawson and Son, of 77, Market Street, Bradford, are interested in the scheme.

RICHMOND'S LUCK.

Congratulations to J. Lawrence Clarke upon his appointment to the post of Musical Director at Richmond's popular Talbot Cinema. Lawrence Clarke is a sound and capable musician, with a natural penchant for picture fitting, so that patrons of the cinema should be happy in their musical fare. He is a firm believer in high-class music, rendered in a manner calculated to harmonise with the film to which it forms the accompaniment, albeit he is opposed to the slavish "twist-and-turn" jumping of the music to every six-foot flash.

OUT—DAMNED MOTH!

The wet summer has produced an amazing epidemic—if one may so use the term—of moths, flies, and other irritating insects. We have received inquiries from exhibitors from many parts of the country as to the best method of keeping these pests in check, and we are indebted to the editor of our valued contemporary, "The Decorator," for the practical advice upon the subject here given. Oil of cedar may be used successfully to keep insects away from your fresh paint. Oil of cedar has a very pungent odour that kills moths when it is set in shallow dishes in moth infested rooms. It is very similar to spirits of turpentine, but does not evaporate as quickly. As much as one half pint—even a little more—to a gallon of paint, replacing the spirits of turpentine, will not harm the durability of the outside paint.

Oil of cedar placed around a building in shallow trays will drive away flies, gnats, and similar insects.

USEFUL NEW CONCRETE.

A new type of concrete, particularly adaptable to the purposes of cinema construction, and susceptible to sawing, planing, and nailing, has been invented by a Swedish architect. It is made with cement and shale lime, together with a small addition of aluminium or zinc powder, which upon tempering the mass with water develops hydrogen in contact with the lime hydrate. This makes the mortar porous, in which condition it sets. With a mortar containing 40 parts of cement to 60 parts by weight of the lime, at 75 per cent. porosity, the concrete weighs 40 lb. to 50 lb. per cubic foot, and attains a compressive strength of 350 lb. to 400 lb. per square inch after six weeks. The material is resistant to weather and fire attack in satisfactory degree for use in wall masonry, and is capable of a decorative treatment of the widest scope. Architects specialising in cinema work should make themselves acquainted with the possibilities of this new concrete.

WORTH WRITING FOR.

"Will Day's Wireless." A leaflet giving some exceptionally interesting details of the Wireless Section of the business of Will Day, Limited. Résumé of some of the cinema trade historian's inventions, including the electrically driven camera so usefully employed during the war, is included, as well as information anent Will Day's exhibit at the National Science Museum showing the rise, history, and progress of cinematography. Free. Will Day, Limited, 19, Lisle Street, W.C. 1.

* * * *

"Berger's Mercury." As usual, brimful of good stuff and practical suggestion on decorative subjects. Admirably edited in breezy and interesting style, in which humour plays a leading part. Free. Lewis Berger and Sons, Limited, Homerton.

FURNISHING ACTIVITIES.**BECK AND WINDIBANK WELL TO THE FORE.**

Exhibitors are taking seriously the need for keeping their theatres up to date in the matter of seating and furnishing, if one may judge from the activities of a few of the leading houses engaged in this work. Messrs. Beck and Windibank, the well-known Birmingham firm, are simply working "all ends up" on a sheaf of contracts that speaks volumes as to their popularity—based upon the sure foundation of high quality and workmanship at competitive prices.

Just a few of the jobs contracted for by Beck and Windibank are here noted from the reports of our own local correspondents, although the firm have politely informed us that they are too busy to supply us with details.

At the Perth Theatre there is great activity in the reconstruction and refurnishing of this well-known theatre, after a very serious fire which occurred some time ago, while at Bath Palace Theatre they have installed several hundred new and up-to-date chairs, as well as proscenium draperies.

At Blackhill, Olympia, they are also installing several hundred chairs with renovations, upholsterings, &c.,

and at Dunston-on-Tyne, Albert Picture Theatre, new tip-up chairs are included in the redecoration scheme.

At Grahamstown, South Africa, Grand Theatre, a third order for chairs has been placed with the firm, so that the goods must be "right." Birmingham, Newtown Picture Palace, has several hundred feet of seating and several hundred square yards of special lino, while Shetland Isles, Lerwick, North Star Cinema, several hundred tip-up chairs are being installed. London's New Capitol super cinema entrusts the firm with complete installation of special tip-up chairs throughout. Then at Manchester, Ardwick Picture Theatre, and also the Casino Cinema, they are having several hundred new tip-up chairs, Wilton carpets, and general renovations.

Deal, Globe Theatre, is equipped by B. and W. with special lounge tub-chairs, and Aberdeen, Cinema House, with semi-tub chairs.

Dublin's Bohemia Picture Cinema calls for special proscenium, draperies, and complete screen setting, while Bridlington, Prince of Wales Theatre, undergoes renovations and re-upholstering by the firm.

Southampton, Palace Theatre, has tip-up chairs and seating; the Southport Football Club sends repeat orders; Holy Trinity Sports Club, Southport, as well as the Opera House have been in the hands of Beck and Windibank, Limited, for re-furnishing, while at Seaham Harbour both the Empire and Theatre Royal have been refurnished by this enterprising and successful firm.

ORGAPIANS

Splendid reception at demonstration, C.E.A. Conference, Scarborough.

Copy of Testimonial recently received:—

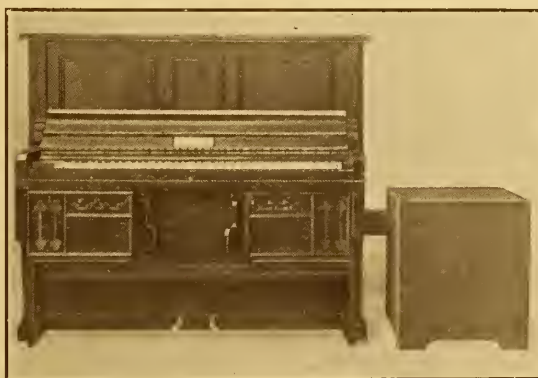
"I do not think even you, the inventors and manufacturers, can quite realise what your instrument can do. I have added drums, cymbal, triangle and Chinese gong, and the effect of these together with the organ and piano are equal to quite seven in an orchestra. Our manager is always talking about and recommending the Orgapian to other managers and proprietors, and he is very interested in the instrument."

MODEL 1.

For Theatres seating
500 to 1,000.

*The Perfect Orchestra
Replacer.*

PRICE COMPLETE WITH
ELECTRIC BLOWER IN
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SILENCING CASE **£200**

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For Theatres seating
1,000 and upwards.

*Fitted with our Patented
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PRICE COMPLETE WITH
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Terms can be arranged.

E. WHOMES & SONS, Orgapian Works, Bexleyheath, nr. LONDON.

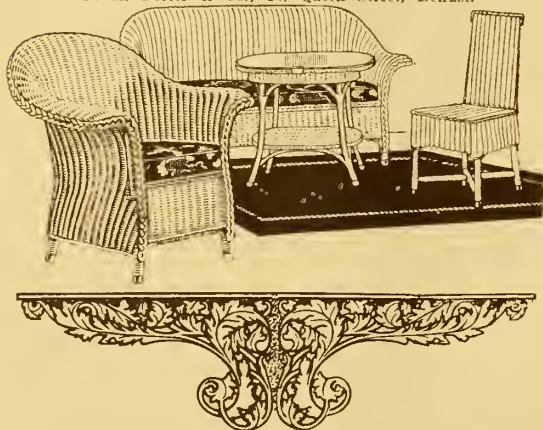


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Give a hearty welcome to your patrons through the medium of your cafe! Provide for relaxation by giving every possible comfort—it will pay. Introduce charm and colour—allow free access to freshening breezes and your hall will become the popular rendezvous.

Send for Cafe Furniture Catalogue.
Ask for suggestions in colour.

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J. B. Cowan, 11, Gt. Ducie Street, Manchester.
T. Scott Gusthart, 22, Ridley Place, Newcastle.
G. Hallett, 6, Victoria Avenue, Penarth.
E. Shepherd, 68, Dame Street, Dublin.
J. B. Mitchell, 4, Camarvon Street, Glasgow, W.
F. A. Porter & Co., 13, Queen Street, Belfast.



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SUTTON COLDFIELD

Empress.

DUDLEY

Criterion.

BRISTOL

King's Cinema.

BOLTON

Empire.

NEWCASTLE

The Pavilion.

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Let us give you a free demonstration in your theatre at any time by appointment. Don't delay! Write for particulars and prices.

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Phone: South 1229.

A.A.A.

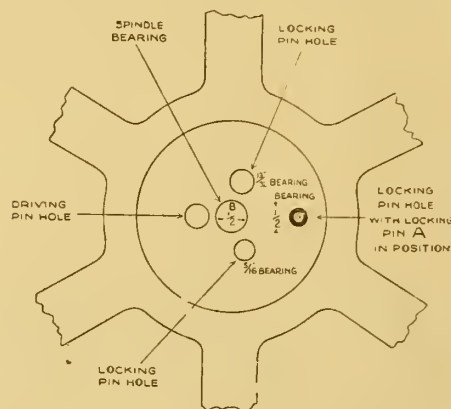
HOGG UNIVERSAL SPOOL.

FIRST NATIONAL ADOPT CLEVER INVENTION.

SAVING FILMS FROM WEAR AND TEAR.

One would have thought that the cinematograph industry had been long enough in existence to have accomplished the size-standardisation of at least the essentially interchangeable parts of the projector. Such, however, is not the case, and at least three sizes of spool bearing are required to meet the requirements of ten of the more prominent projectors now in use. Whether some of the continental projectors now being taken up in this country will call for yet further sizes one cannot at the moment be sure; albeit it is hardly probable.

When one realises that quite 75 per cent. of the wear, tear, and damage to films is done while they are off of spools—in process of reception, despatch and



transit, it is easy to imagine that renters would long since have arranged to supply films ready on spools were it not for the fact that different machines required spools of varying bearing aperture.

Clifford B. Hogg has solved the difficulty thus presented by an invention as simple as it is clever. He replaces the usual wood block surmounting the bearing by an eccentric metal block into which three bearing apertures, 13-22 inch, $\frac{1}{2}$ inch, and $\frac{1}{8}$ inch respectively are bored. By the simple expedient of depressing a locking pin, the operator is enabled to release the block and bring any one of the bearings instantly to the centre position of the hub. A slight turn of the spool causes the locking pin to engage, and the spool is ready to commence its run. At first glance this may seem a shade complicated, but the actual action is simple in the extreme, and almost momentary.

First National, with its usual enterprise, has seized upon this really valuable aid to better projection, and they are sending out all their films ready spooled on the Hogg spool. It is up to the exhibitor and his operators to whole-heartedly support this great improvement and help to create the atmosphere necessary for its fuller adoption. For I do not imagine that either First National or Mr. Hogg would wish to prevent the adoption of spooled films as the standard method of handling.

The operator can do much to help by seeing to it that he never allows an improperly repaired film to go out on the Hogg spool. It is pretty obvious that any such practice would engender a feeling of mistrust on the part of those receiving films in disrepair. Given the support and "helping hand" this spool deserves, it should go a long way toward bringing about a much more satisfactory standard of film condition, with consequent improvement in projection.

The illustration here given is self-explanatory, but full and simply expressed instructions are included in every case of spooled film sent out by First National, so that there can be no possible reason for objection on the part of the operator.

OPERATORS' CORNER.

The new Association of Operators, some outline of which we recently gave in these columns, is progressing auspiciously, and we learn that Norman Stancliffe has already more than 200 operators interested. The scheme will shortly be launched, and we cordially invite the new organisation to use these columns as its official organ. Cinema operators wishing to co-operate should get into touch with Norman Stancliffe, at Manchester, and we shall be happy to send on to him any letters addressed through the TECHNICAL SUPPLEMENT.

* * * *

Operators who desire to study the technique of their profession in every detail cannot afford to miss adding to their library "Direct Current Dynamo and Motor Faults," by R. M. Archer. Written in popular language, this excellent publication is a liberal education upon the use and care of the direct-current motor generator, as well as upon motors and dynamos specially employed; and it is safe to predict that it will prove the guide, philosopher, and friend in the hour of need to the painstaking projectionist wise enough to make it his working companion. It covers the whole field of construction, function, and fault remedying in a clear and concise manner, is profusely illustrated, and rich in invaluable wiring and other diagrams, and is printed in a clear, bold type that makes reference to it easy, even in the semi-darkness of the operating enclosure. It is published at three half-crowns, by Sir Isaac Pitman and Sons, Limited, of Parker Street, Kingsway, W.C.

* * * *

I want to impress upon my operator readers the importance of sending along to me details of any little idea or dodge they may have discovered in the course of their work. "Each for all and all for each" should be the watchword of our craft, and anything that helps our brother craftsmen to improve his work makes for a higher national standard of film projection—and that is what we must all aim at. The little prizes the editor offers are worth the trying for, too. And he assures me that, as interest in the column is developed, he will

increase the prizes, and offer other attractive recognition of our efforts to help each other. It's a cause worth putting all our energies into. Shall us? Lets!

CHIEF OP.

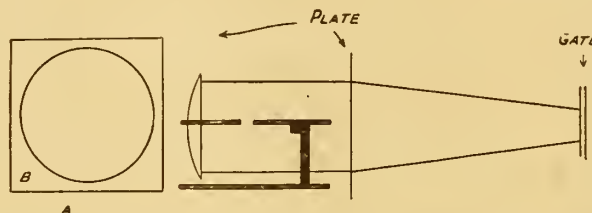
FROM BOX TO ORCHESTRA.

DEAR SIR,—In many cinemas there is no attempt at co-operation between the box and the orchestra, with the result that one or the other "kick off" a minute or so out of time. To avoid this I have fixed up three different coloured low candle-power lamps in the orchestra operated from switches in the box, and three similar lamps in the box operated by switches in the orchestra. By manipulating these I and the leader can hold quite a conversation; which ensures perfect synchronisation of our work.—A YORKSHIRE OPERATOR.

SETTING FOCUS OF MIRROR.

DEAR SIR,—Here is a useful tip *re* setting focus of mirror arcs after recarbonising.

Put a plate in the slide carrier, mark a circle on



plate, the size of circle will be found by experiment, mine are $2\frac{3}{4}$ ins. diameter.

To set the arc, strike arc, adjust carbon to or from the mirror until light fills the circle on the plate, and you will find position will be quite all right. This saves much trouble focussing arc while machine is running. Wishing your valuable paper the utmost success. Enclosed sketch will explain quite easily.—T. HARDWICK, Operator, Kinema, Whitwell.

NEAT FINALE INDICATOR.

DEAR SIR,—Apart from the damage done to films by shortening the finish of the picture, the flashing of unsightly white diamonds of irregular shape on the screen gives the onlooker the impression of slovenly operating. I insert a short length of tinted spacing a sufficient distance from the end to give me the necessary cue; and the momentary passage of a tinted shadow, although sufficient indication for the operator, is almost unnoticed by the picturegoer.—A. E. WITHERS, Clonmel.

PRIZEWINNERS.

First prize, 10s.—T. Hardwick, Whitwell. Second prize, 6s.—A. Withers, Clonmel.

PLEASE NOTE :—Prizewinners must *write* claiming their prizes.

Thus the — "BURTON

FRIDAY, SEPTEMBER

THE ANGLESEY PICTURE HOUSE.

It is a particularly varied and interesting programme at the Anglesey Picture House for the remainder of the week. Perhaps the most striking feature of the entertainment is the unusual and original method of projecting the weekly topical newspaper. Following a few remarks by the advertising manager, Mr. Jackson, the Gaumont Graphic was shown with the lights in the hall full on. This was done purely as a demonstration of the extreme clarity of the picture which is now shown. The result was very surprising. Instead of the picture fading away, as one would expect, a really good projection was secured, and no one could have any difficulty in seeing every detail of the film.



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THE Instrument that MUST have a place in every up-to-date Cinema.

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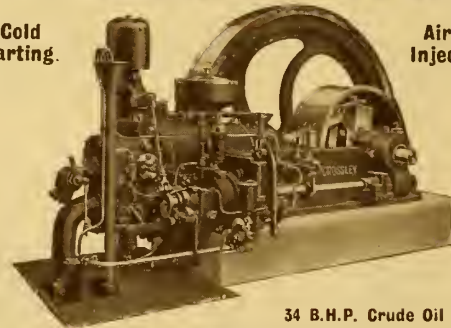
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MUSIC IN THE CINEMA.

THE ADOPTION OF A UNIVERSAL THEORY AND THE STANDARDISING OF FILM MUSIC.

By DR. GEO. TOOTEL, Mns. Doc. [Dunelm], F.R.C.O.

[CONCLUSION.]

PROCEDURE.

And so we consider the film as analogous to the ballet, and, in a sense, look upon it as a standardised form of art which, like the ballet, is a combination of action and music. The first thing to decide upon, in fitting music to the film, is the *main idea* running through the plot or story, or the main idea governing the action of the film. This may be a theory, an idea, a character, or "atmosphere"; for instance, as a *theory*—the rejuvenation of the old (as in "Black Oxen"); as an *idea*—the disclosure of a man's soul (as in "Thy Soul Shall Bear Witness"); as a *character*—"Beau Brummel," "Dr. Jekyll and Mr. Hyde"; as *atmosphere*—the eternal and merciless power of the sea (as in "The Judgment of the Deep"). Having grasped the main principle governing the story—the psychology of the film—a *theme* should be selected to suit it, a portion of music which reproduces and emphasises this principle. *And this theme should be modified and changed to suit the changes in the "action," or the variations of the main idea.*

Thus, for instance, *one* theme for "Dr. Jekyll and Mr. Hyde," altered and changed to the changes in characterisation—*one* theme for "Beau Brummel" altered to illustrate or reproduce the four phases in his personality. I select familiar cases purposely. Other themes could be employed for secondary ideas or characters according as they justify or merit any special notice. This forms the basis of a simple, practicable, effective, and acceptable (to the public) method of standardising film-fitting. A *solo* player who is worthy of his position can do this with any selected portion of music on the spur of the moment; if he cannot do it he is not a first-rate cinema musician. But with a combination of players or an orchestra the case is different.

COMPOSERS AND PUBLISHERS.

Therefore to standardise this system it is necessary to have the collaboration of the music publisher; and he, if he is alive to the present-day necessities of the cinema, will not be slow to take advantage of it. And so what is needed is simply a selection of "themes" written for the purpose. These should appear as a definite and concise piece of music of, say, 16 to 20 bars' length, each expressing *one idea*. With this short piece should be issued about half-a-dozen varied forms of it; by way of suggestion let us say one to suit each of love, hate, dissimulation, humility, pathos and snobbishness, in reference to *character*, and gloom (or gruesome), brightness, uncertainty (or unrest), agitation, quietness, mystery, in reference to *idea* or *atmosphere*. These, with the piece itself (for use as a general theme, or to accompany neutral scenes), could cover a great variety of changes in the film—it might even be possible to utilise two simultaneously! Such pieces being short and concise could be issued in sets cheaply and profitably, and would do more than anything else to standardise film music. They would not prevent the purchase and use of such music as is already issued and available: these sets would form the basis of the fitting to the film, other suitable music would be utilised for obvious and long scenes. The use of such sets would simplify the musical director's work, and would be simple and easily practicable for any combination of instruments. Incidentally it would enable some musicians to supply *intelligent* "musical suggestion" sheets instead of the ridiculous things one so often sees in these.

ADVANTAGES.

From my experience, I feel confident that the issue of such sets would be heartily welcomed by cinema musical directors.

It would be a *profitable* undertaking for a music publisher, or a profitable side-line for a producing or renting firm. There are practical musicians in the cinema who, with their experience and ability, could write such themes with varied versions. With these, and some of the music already issued specially for film purposes, a highly satisfactory musical setting to a film could be produced—in my judgment, the most perfect fitting short of the film symphony—and a few hundred pieces which are now worn to rags through eternal use, could be given a welcome rest. The point, however, is that it provides a *standard system* for fitting all films: a system which can be applied to *any* film whatever its character; it leaves an opening for the introduction of "topical" numbers—so-called "popular" songs and the like; and it is *elastic*, leaving ample margin for the exercise of any individuality the musical director may possess. I firmly believe that this system will do more than anything else to raise the standard of cinema music (short of the complete film-symphony), and is the most effective way to "standardise" it.

Instead of the usual scrappy and fragmentary fittings we hear, this system will do much to weld a fitting into an artistic whole, obviating that sequence of scraps of music from here, there, and everywhere, following one another without logical connection and occasionally being *en rapport* with the film action. Such a system as that which I advocate will weld music and film into one intelligent whole, and enable us to approximate more nearly to the ideal of cinema art than is possible by any other method short of the original film symphony.

A WARNING.

But one word of warning—such "themes varied" must be well written and *good music*, and must be done by musicians who have practical knowledge and experience of the cinema. There is quite an amount of incidental "cinema music"—music which has been specially written and published for the cinema—which is of very little use. I have in mind at the moment, for instance, a "Dramatic Love Melody," which is not by any means dramatic, and useless for a dramatic love scene. Many of such numbers have been written by musicians whose knowledge of cinema requirements is based on judgment formed from a seat in the auditorium, instead of the conductor's desk. We want practical and active cinema musicians for this work, and we have those who can do it.

Edwin Evans says (in speaking of the composition of film music): "This involves a new kind of counterpoint. . . the old school cannot do it; it is absolutely contrary to their upbringing." And Mr. Evans is mistaken. There is no "new kind of counterpoint" necessary; the only kind of "new counterpoint" we have seen in the "new school" of British composers up to the present is simply a juxtaposition of melodies, and combination of melodies which have no relation to one another—a trick which any unskilled musician can do, as it does not require genius.

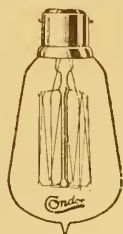
A STORY.

Once upon a time I had an interesting conversation with one of the most famous of this "new school" of British composers, one, I will add, who has shown that he can produce sterling music of genius upon occasion. In the course of that conversation I had the temerity to ask him whether he (as one of the exponents) really took the music of this "new school" seriously, and considered it as a genuine "school" of serious purpose. "Not at all!" said he. "Then," I replied, "why do you write it?" His reply is illuminating; he said: "*I do it for publicity*: if people buy the music, so much the worse for them and the better for me; if anyone takes me seriously they are to be pitied. It provides one with good publicity, and



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that is all it is worth to me. I will show you a page of Wagner or Verdi (!) which is worth more than all of the 'new school' music put together, *for that is music that matters.*" There is the reply in his own words, and if there is any moral to be drawn from this, I leave my readers to guess it.

WHAT IS NEEDED.

The kind of "counterpoint"—combination of melodies—which is needed for our film music is that so effectively and satisfyingly employed by Wagner, Elgar, and such masters; producing *music* and not leg-pulling stunts. It is the so-called "old school" who *can* write the music which the film needs, and who will do it most effectively and satisfactorily. By "old school" I do not mean the styles and formulas of a century ago, or the text-book; I mean the class of composers who are not ashamed to write a *melody*, and who base their practice upon logical and balanced ideas; of such a class is Elgar, the greatest British composer of the present time. Logical and balanced ideas are what are required in the cinema, if cinema music is to take its rightful place as a definite form of art. Leg-pulling stunts are not wanted in screen music—unless, possibly, in comedy or farce.

If any of the great masters of music, from Mozart to the present day, had worshipped at the shrine of publicity, instead of the shrine of art, they would have written "new counterpoint," and possibly more effectively than our "new school," but they had no use (and no need) for publicity, and preferred to devote their genius to art, consequently their works *live*, things of beauty and joys for ever. It is a good and encouraging thing to find a critic of Mr. Evans' eminence interesting himself in films and film music, but I am afraid that he will find himself to be one of the voices crying in the wilderness unless he can translate his ideals into £ s. d., and show how they will produce a colossal profit to the producer. Artistic ideals are at a discount at present, and "£ s. d." is the only symbol which is either understood or considered; and yet the more the *artistic* side of films is developed the more will the profits increase. But producers cannot see that.

And so, to conclude, we want *real* music in the cinema; we want to standardise film music, building on a sure foundation, for the film is not a passing fancy: it is an art which has come to stay, and will grow and develop (in spite of the incubus) to such heights as cannot yet be foreseen; and what is true of the film is true of film music. We have had enough of haphazard methods: if film music is to take its rightful place in the world of art, we must establish it as a standard form *now*, and it will develop with the development of the film.

I have pointed out one effective way of establishing a standard form which will meet all requirements; we have composers who can write the music. Which British music publisher will take advantage of the opportunity?

FOUND—

A SOLUTION TO THE DANCE PROBLEM.

By PAUL S. SPECHT.

In view of the fact that the music herein referred to has been taken up by the Vitagraph Company as musical setting to several of their film plays, and that as a natural consequence the music will be heard in the leading cinemas throughout the country, we feel that the publication of Paul S. Specht's interesting article will be welcomed by cinema managers and orchestral directors alike.

You are going to dance differently this autumn.

A sensation has been caused behind the scenes in the world of dancing by something entirely novel in the way of dance music. Previously, the only attempt to bring ballroom dancing out of the rut has been the introduction of one or two fresh step rhythms, none of which have really "caught on."

It is obvious that, in these days, a sequence, or otherwise complicated dance, or one necessitating a special partner, can never become popular. How, then, are we to infuse much needed variety into our public dances, and thus keep this healthy and fascinating form of entertainment at the high level of popularity? How can we put into the fox-trot, the one-step, and the waltz—from which there seems no practicable alternative—fresh life and vigour?

The answer, I have come to believe, is to be found in the *music*. It is the solid truth, which anyone in the dance profession will corroborate, that the close similarity between most of the dance tunes of last season nearly killed dancing.

It was not so much that the melodies themselves were lacking in originality—they were not. No, it was a certain hard-to-define sameness of *form*—a sameness that became almost an epidemic. In other words, given the first line of the chorus, nearly everybody with any idea of popular music could tell you how the rest of the refrain would go.

This coming season, however, should see a revolution. A new composer of dance music has arrived, and his first works, of which I have had the privilege of trying on in public, are likely to set a new fashion, and once and for all bring modern dancing out of the groove. The composer referred to is Herbert R. Parsons, who is actually a Fleet Street journalist, and therefore not a victim of the conventions and "sausage-machine" ideas of the musical hack. He is, moreover, associated with the Vitagraph Company in film exploitation.

His first compositions, the world's copyrights of which have already been secured by a leading London firm, include a fox-trot, a one-step, and two waltzes, all of which demonstrate this new style of dance music. Such is the curious make-up, rhythm, and accentuation of these pieces that one simply cannot help dancing—and dancing *differently*—to them.

More—the Parsons' music will reform even the most violent dance hater. It will make you dance; and be you the veriest tyro, you will immediately find yourself evolving elegant step variations in an expert manner, and without effort. The most blasé dancer will find himself or herself literally thrilled.

How does one explain it? It is difficult to do so, as it would be to explain why one painting is good art and another merely good.

Although one can somehow sense the difference between this new dance music and the old, exactly what it is too subtle to be discovered, let alone described.

Take the fox-trot entitled "Down Hollywood Way," for instance; you simply cannot dance a monotonous step to this. A hundred dancers have told me that, on the playing of this number, the fox-trot, usually a rather colourless affair under modern dance rules, automatically becomes a thing of exquisite beauty.

The music is so written that it not only seems to tell you what to do, but to *make you do it*. A novel feature of this particular melody is the way it changes from major to minor vein half-way through the verse—thereby proving fresh inspiration to the dancer. Again, the refrain breaks off at the fifth line and introduces a kind of musical couplet, specially harmonised. Once again your step alters—yet all the while you are still dancing in fox-trot tempo.

"Cecile," the one-step, and the waltzes "Cinemaland" and "Woo Me With Roses" are all of a similar nature—each containing the aforementioned "subtle something" which is going to alter all preconceived ideas of ballroom dancing, and yet preserve its simplicity.

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THE CINEMA AND THE ORCHESTRA.

THE PROBLEM OF THE SMALLER THEATRES.

It is quite unnecessary to point out the value of music to what we call the "silent drama." Not that I am one of those (writes a correspondent) who think that it is impossible to fully enjoy a picture unless it has suitable musical accompaniment. No doubt music is essential in every type of entertainment; a few soft bars add to the effect of a strongly dramatic scene on the legitimate stage, and it may often be wondered how some of our much-boomed comedians would fare unless they had the assistance of a kind and generous orchestra. Whilst music is admittedly essential in the cinema, I rather demur from the inference sometimes conveyed that the orchestra is of much more importance than the picture. The play's the thing—and so is the picture. But with appropriate music (and I emphasise appropriate), the visualisation of a story on the screen creates a much more intense impression.

If this be so, and the whole trade seems to accept it as beyond controversy, then the question arises as to how the smaller cinemas are to provide something approximating to the class of music that was heard when the picture was trade shown or presented at one of the large first-run houses. The engagement of an adequate orchestra is prohibitive from the point of view of expense alone, even if the musicians were available in some of the smaller centres. The only alternative is that some methods should be devised whereby sufficient volume of tone can be produced to meet the requirements of the musical suggestions which renters invariably supply. Necessity is the mother of invention, and, fortunately, inventors in the musical world have not lost sight of the imperative need of the less important cinemas for a combination of instruments to meet the difficulty, and thus secure that concentration which is at the moment lacking.

THE ORGAPIAN.

Many, however, may not be fully aware of the extent to which the problem has already been solved. I certainly was in blissful ignorance until one day last week, when I met the manager of Messrs. Springer's new musical department, which is located at 91, Shaftesbury Avenue. He pointed out to me the excellent effect which it is possible to obtain with the orgapian, which is a really wonderful combination of the piano and the reed organ. It certainly possesses many novel features, which make it equally valuable to a cinema with a seating accommodation of 2,000 as one with 600 or 700.

Then there is the novel and extremely serviceable invention of Messrs. Nathan and Wall in the shape of the

HARMONIC PIANO.

which, it can be demonstrated to the most sceptical, is capable of greatly magnifying the normal tone of an ordinary instrument. Amongst other interesting features of the invention is that it is possible to obtain with it the effect of the well-tuned harp and the old-fashioned spinet.

Again, there is the glockenspiel (which gives the bell dulcima tone and adds to the variety of sound effect), the resonophones, tubular bells, and tubaphones, each of which can be played by the pianist simultaneously, and obviously produce a refinement of tone of very distinctive quality. Any of these inventions can be utilised for the purpose of a solo with a pianoforte accompaniment.

For the smaller exhibitor these inventions are a decided boon and blessing. They go a very long way to solve his musical difficulties, and to enable him to compete on more equal terms with his neighbour, who is able to engage a comparatively full band.

THE MODEL ORCHESTRA.

But from what I saw of a hurried inspection of the showroom convinced me that, whilst the smaller man is well catered for, the super-cinema is far from overlooked. It was pointed out to me that hitherto there has been little attempt made to furnish the orchestra, which I well remember was in many theatres the acknowledged receptacle of the orange peel, &c., from the "gods" and upper circle. And, after all, it was not surprising. As a rule, the orchestra seems to be that part of the house which has had the least care bestowed upon it in any scheme of decoration or furnishing. At Springer's I saw what are described as cabinet stands to equip the orchestra. Each stand contains a recess for holding the instrument of the player and a rack for storing music. Each is likewise fitted with that most serviceable patent known as the "Gripall" music desk, whereby not only can scores be turned over without the slightest trouble, but there are means for holding music until it is required, and retaining it in strict rotation when finished with. But what is of very great importance, there is a device attached to each stand whereby all possibility of reflecting light on the screen from the shaded lamps is removed.

It is obvious that a set of these cabinets in any orchestra would add immensely to the appearance of the "stage" part of the theatre, prove of thoroughly practical service, and make for good order and economy in the preservation of the musical scores.

A "MAGIC" CURTAIN.

NOVEL METHOD EVERY EXHIBITOR SHOULD KNOW ABOUT.

HELIXO'S GOOD THING.

The season for the renewal and replacing of curtains and similar draught-excluding expedients is with us, and it may not be out of place to emphasise the necessity for smooth-running and silent rods and carriers. There is nothing more irritating to an audience during the screening of a good picture than the annoying clang and clatter of the old-fashioned rod and free ring method.

I am moved to touch upon this subject because I recently had occasion to visit the factories of Helixo, Limited, of Henry Buildings, Gresse Street, Rathbone Place, London, W. 1, and I must admit that the one thing that surprises me is why the clever, clean-working and practically noiseless Helixo curtain running methods are not in universal use in cinemas. It can only be because exhibitors are not aware of the very effective aid to the comfort of their patrons and the effectiveness of their curtain equipment that lies at their hand.

On another occasion I shall deal at length with

several of the methods more particularly suited to the needs of the cinema. But I will here content myself with reference to one speciality that no exhibitor can afford to remain in ignorance of. I was shown a heavy pair of curtains of the kind generally used to screen the main auditorium entrances and exits. I was asked to pass through them, and, to my surprise, they parted noiselessly at the touch of my hands and closed as noiselessly behind me the *instant* that I had passed through. As I came back again through them exactly the same thing took place.

The inventor and director of the firm assured me that the device was not only self-acting, but was simple and quite permanent—there being nothing to get out of order—while the cost of installation is so modest as to be within the reach of the smallest of showmen. It is the cinema curtain-de-luxe, and every showman wishing to give his patrons maximum curtain comfort at an almost negligible outlay—having regard to its practical value—ought to get into touch with the Helixo people.

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ORNAMENTAL METAL IN CINEMA ENRICHMENT.

J. STARKIE GARDNER EXTEND THEIR WORKS.

We have on several occasions remarked the increasing use to which wrought-iron and other art metal work is being put in the decorative enrichment, as well as the more practical constructional features of the modern cinema. Confirmation of this comes in the shape of news that the well-known firm of J. Starkie Gardner, Limited, of Merivale Road, Putney, who specialise in this section of cinema construction and equipment, and who have the great distinction of being metal workers to His Majesty the King, have been forced, by extension of demands made upon them, to acquire additional premises at Deodar Road. The new workshops are being equipped with the latest machinery, in order that the utmost dispatch may be assured.

G. H. Friese-Greene, who is a son of the late W. Friese-Greene, of cinematography fame, and brother to Claude Friese-Greene, inventor of the latest process of British natural-colour cinematography, is technical works manager, and the great reputation of this firm for artistic design and first-class workmanship, established so many years by J. Starkie Gardner, will be fully maintained. It may here be mentioned that the firm

are carrying out some very fine ornamental bronze work for a cinema now in course of construction which will assuredly create the greatest interest in trade technical circles. Of this, more anon.

STRIPPING OLD PAINT.

A TIP FOR CINEMA MANAGERS.

Hardly a month passes—in the management of the cinema—without the need for stripping off old paint from poster board beadings, advertising structures, and other fittings of the cinema. The use of the bunsen or blow-pipe is too “bothersome” for the average staff, and so the scraper is employed, much to the detriment of the woodwork.

The British and Colonial Chemical Company have just introduced a really remarkable and useful chemical method. It is in the form of a paste which so disintegrates the base of the old paint that it can be washed off with water, leaving the wood in its original clean, fresh condition—ready for repainting. The paste is equally efficient in the removal of French polish, varnishes and stain varnishes. This new material must find a place no less essential than metal polish in the cleaning department of every well-managed cinema; and we shall, in our next issue, endeavour to give in these columns results of actual tests.



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WARMTH v. STUFFINESS.

A WORD OF WARNING—AND ADVICE—TO EXHIBITORS.

By M. O. H.

It is more to the small cinema proprietor dependent upon gas-radiator and steam-boiler heating than to the big hall with its plenum or other mechanical system of air conditioning that these brief notes are intended to apply. I do not wish to sound the alarmist note in any way; rather is it my desire to help the small cinema, which experience in work among the masses has shown me to be a real Godsend to the poorer classes in the bitter winter months of our English climate.

On several occasions in recent years I have been concerned—much against my inclination, in making orders for compulsory closing of certain cinemas during disease epidemics, and it has pained me to know that not only did such closing inflict real hardship upon struggling showmen who could ill afford the loss, but that it also deprived hundreds of poor people, young and old alike, of the possibility of snatching a little respite from the greyness of their lives in an atmosphere of welcome warmth and comparative brightness often not possible in their own homes.

Most of the cases of compulsory closing would have been unnecessary if only exhibitors would realise that cleanliness, as well as warmth of atmosphere, is essential to maintenance of public health in places where people congregate and audiences sit in practical quietude for hours at a time. I have gone into cinemas in which the atmosphere would have been described by most of the spectators present as "warm and comfortable," and have taken tests which upon examination have revealed a condition of predisposition to the spread of disease which, had they been able to know it, would have sent the audience, and even the management, rushing helter-skelter into the inclement but healthier air of the street without.

What happens in the case of the small halls dependent upon gas-steam or boiler-steam radiators? The staff know that the manager will kick up a row if the auditorium does not strike warm at opening time; and so the cleaners do their work as far as possible with the doors closed. The stale, vitiated atmosphere is "trapped in" just because it happens to be warmer than the fresh air outside. Curtains, draperies, hangings, and even the upholstery of the seating, become laden with humid and foul atmosphere, which provides a natural "nursery" for disease germ culture.

The imperfect cleansing of the hall itself, under such conditions, adds to the difficulty. The floors are washed in such a haphazard manner that masses of filth collect around the bases of the metal standards, in pokey corners, at the back of radiators, under the edges of linoleum and carpet runners, and similar inaccessible places, while the heavily curtained-in musicians' enclosure is too often a veritable nest of abomination.

Half of the regulations, restrictions, and often quite unnecessary "rule of thumb" requisitions of the officials of the various licensing authorities arise from the

knowledge of those same officials as to the atmospheric condition often obtaining in the less well-regulated cinemas, and—as always—the innocent have to suffer for the guilty.

Health officers know that, given a normally clean atmosphere, the "humanity smell" arising from the body emanation of a gathering of people is not ordinarily injurious to health. It is only when the air is stale, stuffy, and germ-laden that the risk of disease-carrying is really serious. The cinema proprietor who wishes to keep his house free from risk of contagious disease—and there is a sound advertising value in such a desire—should take good care that every cubic inch of stale atmosphere is driven out before the air is again warmed for the business of the day. He should have as few hangings and curtains as possible, and maintain those he has in perfect "sweetness." He should personally examine the work of the cleaners; poke his nose behind radiators, fire apparatus, around dark corners, and behind the musicians' enclosure; and if he detects the least suspicion of stuffiness he should root out the cause of it. Some disease-breeding dirtiness lurks in the auditorium, and it should be got rid of.

The smell of carbolic in the washing water of the charwomen, or the scent of the spraying essences, may disguise, but it cannot counteract the pollution. Those officials upon whom the protection of the public health devolves have, in times of epidemic, to exercise wise precaution; they can take no risks. But their sympathy will always be found on the side of those who consistently do their utmost to maintain cleanliness and healthy condition in places of public resort.

A wet summer always presages an anxious winter for those concerned in the maintenance of public health, and these notes are written in the sincere hope that they may prove of value as a timely hint to those desirous of taking it.

A DECORATING TIP.

HOW TO ESTIMATE QUANTITIES IN PAINT, ETC.

Where a handyman is kept around a theatre or circuit to maintain decorative repair, it is sometimes difficult for the management to keep track of supplies. Particularly does this apply to quantities of paint, colourwash, varnish, and the like protective colourings. The following rough but approximately correct estimates may serve as a useful guide. Fourteen pounds of ordinary paint will cover 40 square yards with one good coat, 14 lbs. of water paint will cover 50 square yards. A gallon of petrifying solution goes over 25 square yards; a similar quantity of medium quality varnish covers 75 square yards of well-varnished work, while a gallon of enamel will cover 75 square yards of prepared surface. Half-a-pint of any of these compositions in the hands of the average rewind boy will cover the whole damned building.



Scientific Lighting

**Its possibilities as
an added attraction**

SOME of the most successful Cinemas in this country are those that have realised and exploited the possibilities of intriguing lighting effects as a factor in attracting patronage.

Holophane Prismatic Colour Units and Colour Projector Filters open up to the cinema proprietor a whole field of such opportunities.

These units, as installed by our special system, besides radiating soft, subdued rays of manifold colours, obviate the need for side colour lamps and brackets with their many disabilities, and give sufficient illumination for the whole building to be discerned. In combination with these, the projector filter permits of beautiful screen effects in colour.

To obtain really successful results from this Holophane System of Cinema Lighting, it is essential that the installation should be planned by skilled and experi-

enced lighting engineers. For this purpose the Holophane Service of Illuminating Engineers is available, free of charge and without obligation.

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May we send you a Holophane booklet on Prismatic Colour Units? It is free of charge and should interest you.

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ALL QUALITIES AT KEEN PRICES.

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SPECIAL FABRICS & UNIQUE DESIGNS
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ORIGINAL DESIGNS.

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RENTERS and EXHIBITORS.

WE ARE EXPERTS

**In the Protection, Preservation and
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Prevention of depreciation is better than cure.

CLEANING.—Our method of cleaning films is second to none, for not only is the surface dirt and oil cleaned off, but all dirt contained in any scratches is entirely removed. We also emphasise the fact that we do not use Methylated spirit in any shape or form.

WATCH THIS SPACE.—We will give you practical details of our Process month by month.

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ALL WORK GUARANTEED.

COMFORT IN THE CINEMA.

CATERING FOR THE EXHIBITOR.

Advice without practical experience is cheap—and, if acted upon, generally in the end proves very expensive. The exhibitor to-day is being surfeited with a good deal of this type. Fortunately, the majority of exhibitors know their business; what they do not know, and cannot be expected to know, is the real, unvarnished merits of the many propositions, especially relating to the equipment of the cinema, that are being submitted from different quarters. The exhibitor is well aware that, after all, the interior of his theatre is to all intents and purposes his "showroom." Like the ordinary trader, he must make it attractive to patrons. But before he ventures on any new scheme, he will be always on the safe side by consulting the expert of standing—not those of mushroom growth in the business. The expert with knowledge knows that what the exhibitor needs is something that is efficient and, at the same time, inexpensive. The exhibitor himself is fully able to appreciate what will meet his requirements. It is quite superfluous to offer him platitudes. He does not want to be told that a shabby lobby and interior drive away trade. Many exhibitors have been too painfully aware of this in the past. But even a cinema exhibitor's pocket has its limitations, and he, like every other business man, naturally seeks the best value for money. The exhibitor, therefore, will be well advised in obtaining the assistance of matured experience, in which, from his personal knowledge, he has complete confidence, especially when it is available free of charge. Whilst he is not unmindful of the good services of the inventor and manufacturer, it is only reasonable that he should be satisfied beyond all doubt how far their particular offerings are suitable to his special case.

And in regard to what is in good taste, he is equally able to judge for himself after he has listened, as he should do, with care and attention to the opinions and views of the expert. But he is not prepared, and wisely so, to blindly accept every proposition for "dressing" his "window" that some may attempt to foist upon him, and in many instances by those who have no qualifications to speak. The fact that so many cinemas are now undergoing reconstruction or renovation is sufficient evidence that exhibitors are alive to what is most essential to the success of their business—comfort for their patrons. But this does not necessarily mean extravagance. Very often the most effective displays are those in which simplicity is the dominant note—nothing jarring, no violent forcing of the attention, and nothing tawdry. And it is in this direction that sound expert advice should be sought.

CINEMAS VERSUS THEATRES.

The cinemas to-day are, generally speaking, much more largely patronised than the legitimate theatre. Why is this? Simply because the cinemas have studied the comfort of their audiences, especially in relation to that most important point of seating. In what are called the legitimate theatres, this is a matter that has too

often escaped attention. People do like to take their enjoyment in comfort, which they can do in the majority of cinemas, whereas in the theatres, although sometimes exorbitant prices are charged even for the lower places in the house, this is impossible. Hence the complaints which are often heard amongst those who do frequent the theatres. It is for this reason that cinema exhibitors are seriously considering the question of their seating accommodation, and are ready to examine any new and more up-to-date designs.

REST AND ENTERTAINMENT.

One of the most comfortable chairs that can be utilised in a cinema is that which possesses a full depth back, having about two inches curve, and fixed at a correct angle, so that the occupant can have rest and enjoyment combined. Of course, it is essential that seats should not monopolise too much space—a most salient feature in discussing the question of reseating a theatre. Many furnishing firms have dealt with this problem, amongst them being Messrs. J. Springer and Co., of Wardour Street, whose expert, Mr. George Pixton, has made a special study of the subject. This will probably account for the fact that the firm have found it necessary to make considerable additions to their factory at High Wycombe, where the latest machinery is being installed. The new premises will enable them to employ 200 extra hands, including high-class cabinet makers, chair makers, polishers, &c.

RUBBER FLOORING.

Another thing which is essential to an atmosphere of comfort is a warm and attractive floor. Rubber is now coming into great prominence in this respect, and is obtainable in various designs. Amongst its many advantages is its durability as compared with carpets, its hygienic qualities, and it deadens all sound, thus preventing any disturbance by the tread of late-comers. From an economical point of view, rubber can more than hold its own. It can be effectively used in lobbies and entrance halls, for it is obtainable in tile patterns, as was evidenced only the other day by an inspection of the varied stock which Messrs. Springer have on hand.

DRAPERIES, &c.

In considering the comfort of his audience the keen exhibitor is well aware of the important part which artistic draperies inevitably play. They are obtainable in a wonderful range of colours, as the writer can testify, for he was shown only the other day some most attractive designs in the most modern materials by Mr. E. A. Roberts, the courteous and able manager of Messrs. Springer, who explained that his firm undertook the personal supervision of the orders entrusted to them—that is to say, they carried out their own work and did not sub-contract for any portion of it. Every exhibitor recognises that a tasty display of draperies adds brightness and gives not only an atmosphere of real

comfort, but makes the entertainment all the more acceptable.

Oak panelling in the entrance hall and dados in the main part of the cinema likewise add to the effective appearance of the theatre, and Mr. Pixton asserts that these features which mean so much in appealing to the public are well within the reach of almost every exhibitor so far as cost is concerned.

CORRESPONDENCE IN BRIEF.

A. FORBES (Winchester).—Wash off all superfluous paste and when the poster is quite dry give a light coat of good quick-drying varnish. The "hand-written" posters will then keep bright for weeks.

F. A. H. (Coventry).—Any local licensing authority may give its permission for the showing of a film within its jurisdiction, whether passed by the Censor or not. But there would have to be some very strong reason for so doing.

WEBBER (Hammersmith).—It is a risky thing to place such confidential information in the hands of unknown people just because they describe themselves as "cinema experts." Some of these gentry are distinctly on the "shady" side. Harris and Gillow, of Wardour Street, are recognised by the trade as the experts in such matters. Write them.

VENTURER (Leigh).—You can get a lighting set, suitable for a small country cinema, which requires no storage batteries. The Kohler Company, 216, Great Portland Street, London, W. 1, specialise in this class of plant. Their products ought to be more generally known to the cinema trade.

"IF WINTER ——" (Walthamstow).—Coloured lacquers are useful, of course, but cannot be compared to the beautiful coloured lamps of the colour-spray process marketed by General Electric Company for cinema decorative lighting. There is a crisp cleanness about these lamps that compels attention.

WORRIED MANAGER (London).—Discharge the man without hesitation. You need have no fear; the N.A.T.E. will not encourage its members in insolence and neglect of duty.

NEWCOMER (Hants).—You must clean off the metallic dope, let the plaster dry out thoroughly, give the screen two good coats of Berger's Matone, and carefully go over the "black border," as you term it, with one of the dead black paints sold for the purpose. Drop Bergers a line, to Homerton, and they will advise you as to the best paints to use for the other purposes you mention.

STRUGGLING (Bucks).—"Rotten seating," as you yourself describe it, can but retard your progress. More "failure" is due to lack of cleanliness, comfort, and good management than to poor pictures. A word to the wise should be sufficient.

TWO MINDS (Middlesex).—You want our advice? Here it is then: Don't mess about with obsolete projectors, however nearly new they may be. Get a pair of up-to-date machines and know what you have got. Gaumont's will supply any reliable showman with their Chronos on terms of gradual payment. So you can pay out of the profits the machines will earn for you.

TURNER

Theatre Furnishings

Get Comfort—

And get it to last for years. We have studied every detail of chair comfort and embodied it in our designs. Write for the 'Turner' Comfort Book and you will find a chair to suit your needs.

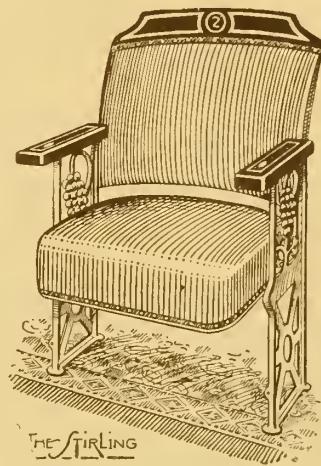
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LIMITED.

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These Excellent Cigarette Machines are a real necessity in the Lounges, Billiard Halls and Cafes of all up-to-date Kinemas.

They earn from 100 to 500% profit per ann. upon the actual outlay.

ESTABLISHED 1898.

The "GARRETT" automatic machines are of the highest class only, made in solid Mahogany or Oak Cabinets, with all solid brass mechanism and fittings.

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**“THE CINEMA” Guarantees a
95 per cent. Quality Circulation
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Every advertisement in “THE CINEMA” appeals to people who **buy the best and have the money to do so**. There is no waste circulation—a **very rare thing** in journalism. **Every reader is a potential buyer**. “THE CINEMA” comes out each Wednesday, and every month a Technical Supplement is included.

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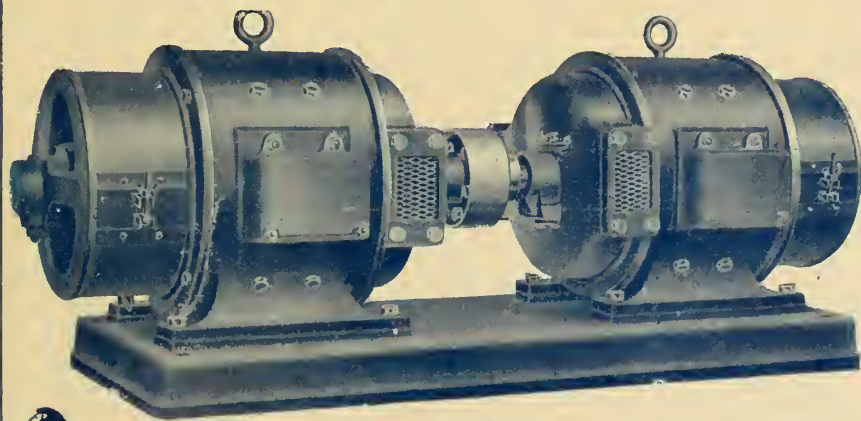
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Head Office : 80-82, WARDOUR ST., LONDON, W.1.

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Typical "Metrovick" Motor Generator Set.

We have had a long and intimate experience in the supply of Electrical apparatus for Cinema Theatres. Ensure immunity from breakdown by installing a

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Our experience is at your disposal. Send your specific enquiries and ask for copy of our Special Publication "Pictures."



THE Mark



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**METROPOLITAN
Vickers**
ELECTRICAL CO. LTD

TRAFFORD PARK : MANCHESTER

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GEIPEL-WARD LEONARD

(VITREOUS ENAMELLED)

"VITROHM"

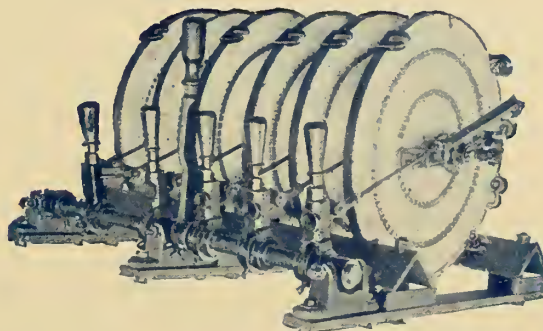
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C. HARTLEY DAVIES,

Technical Advisory Expert, says:—

"Vitrohm Dimmer Units are immune to mechanical, electrical or chemical depreciation. They are indestructible from service causes. On tests Vitrohm Units have been plunged into buckets of ice and water for sudden and extreme temperature changes. In the manufacturing processes the resistance wires are tested for uniformity, tensile strength and resistivity.

"These Vitrohm Dimmer Units will remain permanent in service just as they withstand such factory inspection and tests."



Master and Individual Levers—All colour effects.

SMOOTH OPERATION.

FIREPROOF.

FLICKERLESS
(110 CONTACTS).

FAULTLESS.

Send your enquiries direct to the manufacturers,

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is an absolutely essential feature of the modern cinema.

We are ready to quote you for the complete embellishment of your theatre, from the simplest floral touches to the most elaborate display. Experts in natural and artificial floral decoration are sent to cinemas either for special occasions or for Permanent Maintenance Under Contract.

Tell Us Your Needs. Let Us Quote.

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Wardour Street :: London, W. 1,
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The CINEMA

NEWS AND PROPERTY GAZETTE

TECHNICAL SUPPLEMENT

(CONDUCTED BY C. HARTLEY DAVIES.)

JANUARY 8, 1925.

1925

SOME RECENT CONTRACTS

*Blue Halls, Hammersmith.
Cardiff Empire.
Chiswick Empire.
Garrick Theatre.
Golders Green Hippodrome.
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London Music Hall.
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The Palace Theatre.
Torquay Pavilion.*

NOTE.—If you are contemplating the opening of a TEA ROOM or RESTAURANT, Waring's are prepared to furnish and fully equip it on the most modern lines. Estimates free.

The New Year already augurs well for the Cinema Industry—an ever-increasing and an ever-widening public bids fair to popularise to an even greater extent the youngest and most progressive form of entertainment.

New theatres will be opening throughout the country—and it is here that the great House of Waring & Gillow can help so successfully. Warings have specialised in the complete furnishing and decoration of Cinemas, as the list of recent contracts will show. Executives are invited to consult the contract department for free estimates and designs for

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SPECIAL.—Waring & Gillows have a special line of Carpet which is exclusive to this House, and for quality and price is the "best value in the trade." Particulars free on request.

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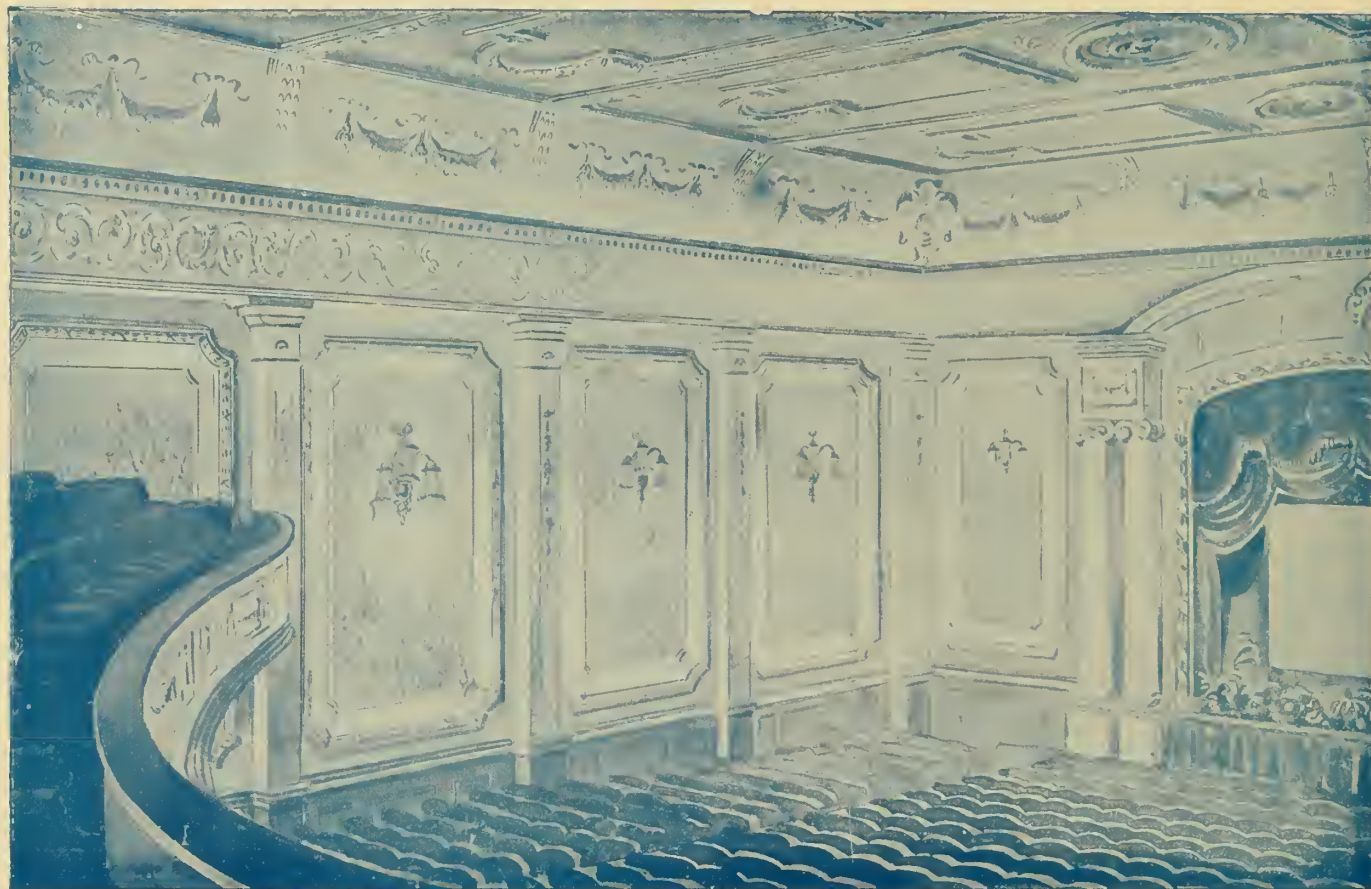
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STUDIO WORK. A large selection of classic and other adaptable ornament always in stock for this purpose.

LINCRUSTA-WALTON (British Make) wainscot oak and mahogany panelling effects, equal in appearance and wear to the real wood, but at a fraction of the cost.

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*To all our Friends,
Greetings and
Hearty Good Wishes
for
Health & Prosperity
in the
Coming Year*



GOOD PROJECTION & ILLUMINATION MEAN SATISFIED AUDIENCES**The HAHN-GOERZ "ARTISOL"**
IS THE BEST ILLUMINATING PROPOSITION OF THE PRESENT DAY
BESIDES SAVING 80% OF YOUR CURRENT

(See NATIONAL PHYSICAL LABORATORY REPORT sent free on request.)

YOU CAN INCREASE YOUR ILLUMINATION**25 amps. gives a greater illumination than 100 amps. with the old pattern arc.**

THE HAHN-GOERZ "ARTISOL" IS INCONTESTABLY THE BEST MIRROR LAMP OF THE PRESENT DAY AND IT CAN BE SAID WITH TRUTH THAT IT IS OUSTING ALL THE EARLIER TYPES OF MIRROR LAMPS.

The points where the HAHN-GOERZ "ARTISOL" differs from other mirror lamps are as follows:—

1. It is made in four different styles, to suit all theatres, as follows:—
- (a) **SMALL TYPE, WITH 5½in. MIRROR.** This illuminates screens up to 18ft., and fits into existing lamps.
- (b) **STANDARD TYPE, WITH 8in. MIRROR.** To fit into existing lamphouse to illuminate screens up to 21ft.
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- (d) **LARGE TYPE, WITH 10in. MIRROR.** This will illuminate the very largest screens, or, as an alternative, give a great

reserve of illuminating power for use in foggy weather. The illumination obtained with this lamp at 30 amps. will be double that obtained with the old pattern arc lamp using 80 amps.

2. Right-angle carbons, which means that the crater is not obstructed.

3. No hole through mirror, therefore greater reflecting surface.

4. Simple adjustment. Only two knobs for adjusting positive and negative carbons respectively, or three adjustments when lamp is supplied for machine having movable optical centre.

5. The "ARTISOL" is an instrument of precision in every respect, and the mirror is optically worked and ground both sides and silvered by a special process which is permanent. Many mirrors supplied at the present time are made of pressed glass, and the silvering does not stand the heat. The "ARTISOL" is free from these defects.

The illustration shows a complete "ARTISOL," the model described under "C" and accessories, as supplied for medium large theatres. It shows—

1. LAMP IN LAMPHOUSE.
2. SHADOWLESS PATENT LANTERN SLIDE CHANGER (shown above lamp for convenience of illustration).
3. CONE AND SAFETY CUT-OFF (on left). This is used on front of lamp when showing films. Exchanging the cone for slide changer takes only four seconds.

EVERY THEATRE OWNER WHO IS CONVINCED THAT GOOD SCREEN ILLUMINATION AND PERFECT PROJECTION GO A LONG WAY TOWARDS OBTAINING FULL HOUSES SHOULD INSTAL THE "ARTISOL."

APART FROM AN IMMEDIATE INCREASE IN ILLUMINATION, THE COST OF CURRENT SAVED PAYS FOR THE COST OF INSTALLATION IN A FEW MONTHS.

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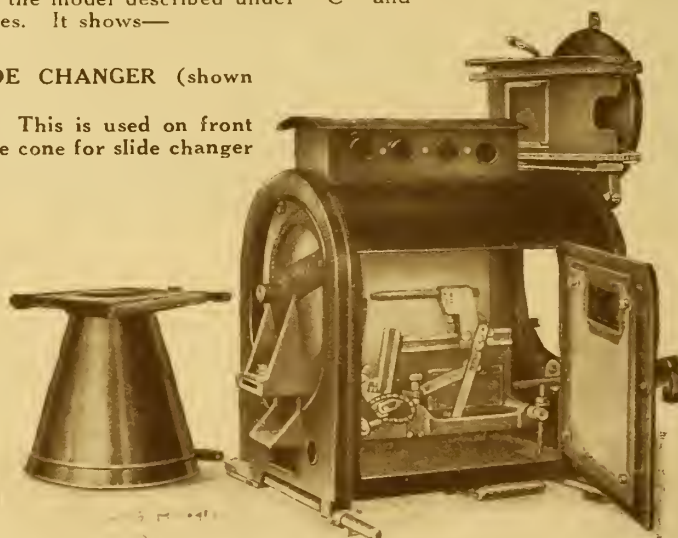
FOR THE 5½in. MODEL (see "A") TO £38 15 0

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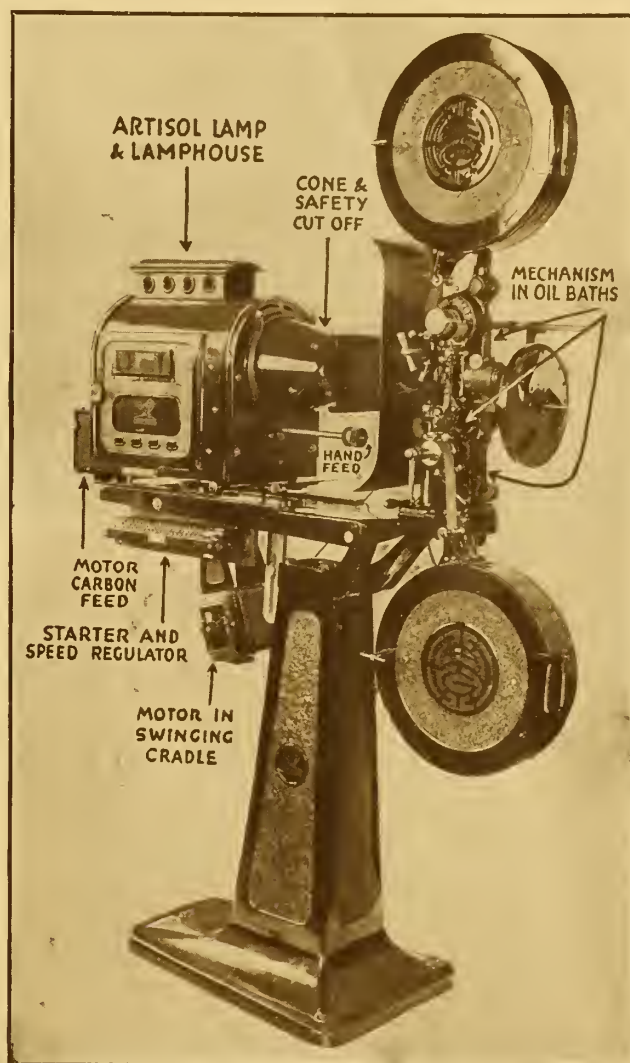
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PEELING & VAN NECK, LTD.**4-6, HOLBORN CIRCUS, LONDON, E.C.1**

ANNOUNCING THE NEW MODEL **HAHN-GOERZ** THEATRE MACHINE



This new model HAHN-GOERZ machine is an advance on any machine at present on the market, no matter what the price. In addition to being very solidly constructed and possessing many important points of improvement, the machine on the NEW COLUMN STAND presents a most handsome appearance. The illustration gives a slight idea of the striking appearance of the HAHN-GOERZ—the finish is in crystallised enamel, edged plain glossy, and there is no doubt that an operating box equipped with these machines will have the most modern and most practical projecting apparatus yet constructed.



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THE SOLE DISTRIBUTORS FOR THE MANUFACTURERS,

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Safeguard your patrons— save your carpets by fitting FERODO STAIR TREADS.

These treads throw up the edge of each step into bold relief—they provide a sure foothold for even careless feet. Ferodo Treads have the very best non-slip properties of any stair tread yet devised. They never become smooth or slippery with wear.

Ferodo Treads show great savings. They take all the wear and protect the carpet—actually the wear of Ferodo Treads is three times that of cast iron.

You can give your present carpet a new lease of life by fitting these treads on the edge of each step.

Cut up the old carpet to cover the rest of the step, and you have a handsome, well-finished staircase.



Now made in standard carpet lengths.

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The Cinema

NEWS AND PROPERTY GAZETTE.

The Premier Journal of the Cinematograph Industry.
Technical Supplement Published Monthly.

Editorial: C. HARTLEY DAVIES.

Advertisements: H. D. BURR.

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INSPECTION OR PERFECTION?

Some little time ago we—in a mild way—fell foul of the Chairman of the Sussex Branch of the C.E.A. in connection with the branch's scheme for sending round an examiner to inspect the projection plant and apparatus of its members. We have before us the report of the branch upon the experiment, and while we wish to give the greatest possible credit to E. V. Glenister, A. E. Daniels, and the gentleman who acted as examiner, for excellent work done, we contend that the scheme does little more than tinker with a subject of vital importance to the industry—the maintenance of a high standard of perfection of projection in all cinemas.

In certain of the British Colonies there exists a system of inspectorship of apparatus by which exhibitors are bound to carry out any requirement of the inspecting officer under pain of stoppage of their film supply. We do not think that that sort of thing would be tolerated in this country for one moment. Neither do we believe that either renters or exhibitors would wish it to.

Where we feel that both the Colonial and the Sussex schemes fall short is that they deal with the subject solely from the angle of film stock protection—what is needed is a plan that embraces this important point in a general scheme of maintenance of a high standard of efficiency in projection; if a vastly greater proportion of the population is to be induced to become regular patrons of the picture theatres.

The examiner, we are told, dealt with the projectors at 21 cinemas. What proportion of the branch membership this represents we do not know. But of this number "17 were given certificates and the remaining four were given such certificates after the suggested repairs or replacements had been completed."

Anent the projectors in those 17 cinemas to which certificates were at once issued, we would fain ask many questions not permissible here. But with regard to the other four, let us emphasise one or two points. In at least five of the machines various sprockets were in very bad condition, and in three instances intermittent sprockets were found to be badly out of truth.

Will any cinema mechanic seriously suggest that even the most drastic repair and replacement can bring the delicate precision instruments concerned to a state in which they will be capable of perfectly projecting an image of over 200 times magnification? That is the whole trouble. One can botch up a worn-out projector so that it will pass a film through without damaging it, but that will not restore to it its departed quality of precision. On the contrary, the putting of new working parts into worn bearings often increases, rather than decreases, the screen deficiency of the projector.

The fact is that every machine has a "life" beyond which it ceases to be capable of the delicate precision of motion essential to perfect screen results—just as an electric lamp has a "life" of a number of hours, beyond which it is no longer an efficient and economical source of illumination. And recognition of this technical fact can alone bring British projection to the standard of perfection essential to the *fullest* appeal of the screen to the entertainment seeking public.

We do sincerely appreciate the motives of the Sussex Branch in their inspection scheme, and we offer them ungrudging praise for the good work that the report evidences; but we urge, with all our power, that any scheme that has not improvement in standard of British projection, *as well as* protection of film stock, for its guiding principle, is a mere fallacy.

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TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL RAG.

Even at this late hour, permit me in all sincerity to wish my brother picture exhibitors a cold, inclement, and drizzly New Year—and it looks as though we are going to get it, too!

GOOD NEWS.

A rumour having got around that the C.E.A. summer conference in June is likely to be held at Southend, I learn that my friend Sydney Bacon is having extended heating apparatus put in at the Rivoli, so that everyone shall be nice and comfortable.

YE GODS!

Speaking of Southend, I see that when burglars dropped in upon Manager Percy at the Strand Cinema they found two safes—one contained £130 and the other £120. Of two "evils" they had the misfortune to choose the lesser. Ye gods, what a night!

OH! HAPPY SHOWMEN.

Been reading the Projector Examination scheme report issued by the Sussex Branch of the C.E.A. It seems that the inspector found that one cinema was without iron shutters to the projection apertures, while another was without fire extinguishers in the operating enclosure. Evidently a county in which authorities cease from troubling and exhibitors are at rest.

A DIFFERENT KIND—

There is an agitation afoot to get back to the old quad-crown lithos we used to get in the good old days. They certainly were very useful; particularly for comedies and short stuff. A manager friend of mine, having read of the movement in the trade Press, called in his dayman-billposter and said, "Bill, what is your opinion of quads?" "Well, governor," was the reply, "I've only been in two—and I hate 'em."

W. G. K.'s GOOD ADVICE.

It is not often that W. Gavazzi King can be persuaded to talk to a pressman from the "interview" standpoint; but when he does he "delivers the goods." On another page of this issue the able General Secretary of the C.E.A. discourses upon things technical in his delightfully straightforward and constructive way, and I am sure there is not an exhibitor, manager, or operator who will not gain something from the perusal of that article. Here's years, and years, and years of health and happiness to W. G. K.

THE WRITING ON THE —

One of the minor worries of management is the bothersomeness of writing temporary announcement

slides. Some inventive genius has found out the secret of making an opaque ink that writes as freely upon glass or celluloid as ordinary ink does upon paper. The new ink can be made in any colour, and once on the slide is absolutely permanent until properly removed. Springers are marketing it so far as cinema sales are concerned, I learn.

'ARRY'S 'APPY 'OLLERDAY.

Dear old Advert 'Arry went home 'appy as 'ell on Christmas Eve, loaded up with Yuletide remembrances from his myriad pals. "You couldn't get another parcel in the cab," said one of the boys cheerily. "No," replied 'Arry, as he squeezed himself into the long-suffering vehicle, "but I didn't get another one; maybe I'll get it on my birthday!"

ON THE FUND.

Had a nasty shock t'other day. Said a prominent London exhibitor to me: "What do you think about Sam Harris on the Benevolent Fund?" Found, however, he was merely referring to Sam's suggestion of a Christmas dianer-table collection to help the fund forward. That was a kindly thought, anyhow, and I hope the response was worthy of it.

RUSHING.

"Rushing the Pictures" is the alluring title of an interesting article on another page. There is only one thing more damnable, and that is "rushing" the exhibitor. Renters, please note!

REMINDS ME.

That reminds me of a yarn told me by a North London showman, who looked in at a renter's office to book an extra "second feature" to replace one he felt inclined to shelve. Having selected a likely five-reeler, he asked the price. "Well," replied the contract clerk, "I noticed you had the 'Covered Wagon' last week; what did you pay for that?" Nothing like modesty, is there?

LEST YE FORGET.

Monday, January 12, will be a real red-letter day in the annals of the industry. At the Savoy Hotel, Strand, at seven in the evening, will commence to foregather the leading lights of the trade. For is it not the first annual dinner and ball of the London and Home Counties Branch of the C.E.A.? Lord Burnham is, I learn, the guest of the evening, and many very distinguished personages will grace the festive board.

ON WITH THE DANCE.

The magnificent Grand Ballroom and suite of apartments adjacent thereto have been secured, and after the banquet dancing will take place until two o'clock in the morning. At intervals, well-known artists and speciality dancers will appear. A lavish running buffet will minister to the material needs of the revellers throughout the dancing.

PERHAPS—

As is imperative with so select and important a function, the number of tickets and tables will be strictly limited. Quite *entre nous*, I shall not be surprised if a very popular Royal personage happens to honour the occasion with his presence. Certain it is that the function will be among the most memorable events connected with the business. Tickets cost 35s. single and £3 double, and those who have not booked will be well advised to get into touch with Arthur Taylor, Broadmead House, Panton Street, Haymarket, without delay. 'Phone Regent 6452 is the quickest way.

OVER THERE—

Among the wisest things done by the C.E.A. just lately must be included, on the one hand, the decision to send official delegates to the M.P.T.O.A. Congress in America, and, on the other hand, the selection of Major Gale and W. Gavazzi King as the representatives of the General Council. It is probable that some of the branches will also nominate their own representatives to join the delegation.

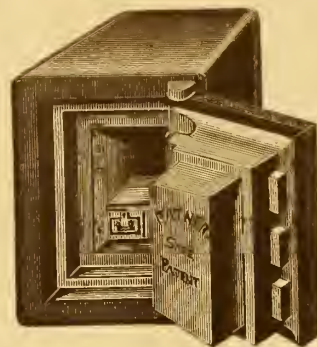
I REMEMBER.

I have a lively recollection of a certain somewhat "bumpy" crossing of the Channel, when Major Gale very thoughtfully suggested to me that I might stand over on his side of the ship *to keep it steady*. If he'll be needing "ballast" in his trip to the land of eternal modesty—of which I plead guilty to erstwhile citizenship—I am available for the small fee of ten thousand dollars. Going, going—. A renter friend told me that it was not until he had occasion to make frequent crossings to America that he came to the conclusion that a hollow artificial leg had its compensating advantages.

IN REVERSE.

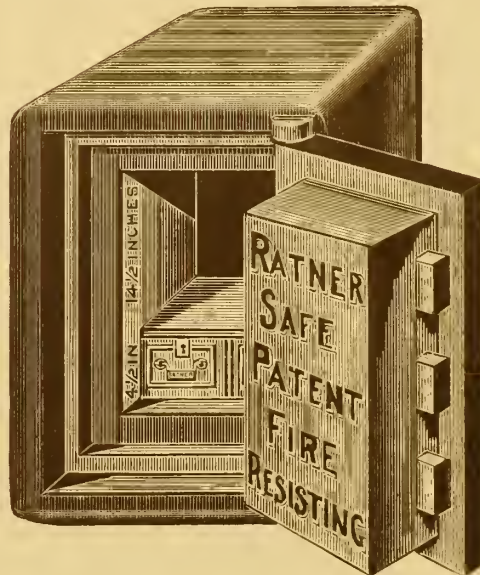
Motoring is a pastime to which not every exhibitor can afford to be a devotee. But a certain London showman, whose identity need not be more definitely established, has just joined the happy throng of speedists. Starting out on his brand-new car on Sunday afternoon, he found his progress impeded by a procession, the fair leader of which walked gingerly backward in an attempt to "lead the way." "Hi, Miss!" yelled the cine-magnate, as he vigorously applied his brake, "can't you see you are *in reverse*."

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The Ratner Safe Company have just supplied two safes to the New Capitol Theatre, Haymarket.

ALTERNATING ARCS.

DIFFICULTIES AND HOW TO OVERCOME THEM.

From time to time we receive requests from even experienced operators for information as to the best method of getting maximum screen illumination when necessity compels the employment of alternating current for the purposes of the arc. Our old friend and correspondent, D. Dear, writing from the X-ray department of the Military Hospital, Devonport, gives some very interesting tips which will, doubtless, be read by many who, like Mr. Dear, have had to use alternating current in cinema work. We appreciate very much the offer of our correspondent to help any reader who desires further advice, and we hope to have the pleasure of publishing further contributions from him at an early date.

MANAGEMENT OF ALTERNATING CURRENT ARCS.

Operators working on A.C. Arcs often are baffled by the bluish indistinct colour fogged picture produced on the screen during projection. They know it is due to the uncontrollable A.C. Arc, but are at a loss to master perfect manipulation. I give the following points to be observed, and sincerely hope that they will be beneficial to those concerned.

1. We know that the Arc on A.C. working is of a very short nature, and very easily extinguished, but we also know that from a very short arc light emitted is of low penetrating power, therefore we strike the happy medium. To do this in A.C. is by no means a small job, owing to the chasing of the arc caused by the periodicity phase and eccentricities of A.C. electricity, combined by the ionisation of spurious resistance offered by the arc itself. But here I shall not go too deep into the physic properties of A.C.

2. Strike your arc and keep arc length at half a centimetre (at normal working), now move your top carbon forward to a position in front of your bottom carbon, then move your bottom carbon also forward, this operation included with experience forces the arc to the back of both carbon sticks, you will find then with a half centimetre arc an intense cream coloured light being emitted from the craters instead of the ordinary blue flame.

3. Give your arc a 20 per cent. increase in wattage to rectify loss through back cratering.

4. Move your arc lamp forward about one to two inches so as to remove the blue centre and rainbow from the screen caused by shadows of positive and negative carbons. The result is very startling, for you get a clear creamy non-fluctuating light, and projection is increased in efficiency 65 per cent. The arc, if you follow the above points, little troubles the operator, as it remains steady, burns easily and evenly, and does not chase. Any amount of current can be used and controlled with the simplicity of D.C. workings. Do not encourage the craters (this is a common fault with operators) to the front of the carbons, otherwise you will find the result just as poor as before doing the above.

I would be only too pleased to give any operator hints on the workings of A.C. or D.C. Arcs—D. Dear, X Ray Department, Military Hospital, Devonport.

[I much appreciate my correspondent's interesting notes. Will readers who would like to take advantage of his offer please do so through these columns.—EDITOR.]



This safe is constructed with John Tann's patent compound, drill-proof, unbreakable steel plate, and is fitted with patent Anti-Explosive and Anti-Blowpipe devices. It is Fire, Fall and Burglar resisting.

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During the past year this fact has been brought home to many who had fondly imagined their possessions thoroughly secure in highly ornate and imposing "safes."

Even a high price is no guarantee of security and Cinema Proprietors will do well to assure themselves that their safes bear the name of a well-known and reputable firm of Security Engineers.

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PROJECTION AND TREATMENT OF FILMS.

SOUND ADVICE TO THE EXHIBITOR.

INTERVIEW WITH MR. GAVAZZI KING.

A chat with Mr. W. Gavazzi King, the able and esteemed general secretary of the Cinematograph Exhibitors' Association, is always interesting. A man of keen observation, he has unique opportunities of gauging the weak spots in the industry from every standpoint, and at the proper time he has the courage to criticise them. But at the same time he, unlike most critics, is ready to make suggestions for remedying the defects. In short, he is a critic who is not only destructive, but constructive. And that is a combination rarely to be found. Never anxious to force himself or his views in the limelight, Mr. King exercises a remarkable influence in a quiet and yet very effective manner in the introduction of reforms which mean much in raising the

evidence which I can obtain, there appears to be, on the whole, a much better class of patrons attending the cinemas now than was the case prior to the war. The whole attitude of the picture-going public to-day is infinitely more critical, not only as to the character of the features offered, but as to the manner in which they are shown. It is essential, therefore, to retain this patronage, and naturally, of course, to extend it. The first point, consequently, to consider is projection. Very much which prevails to-day is far from satisfactory. This may arise—and doubtless does arise—from defective machines, or machines which have not received that constant care and attention which is absolutely essential if good projection is to be secured.

THE LENGTH OF FILMS.

"There are two elements," proceeded Mr. King, "which tend to make the projection of a picture unsatisfactory. The first, and most serious, is the steady increase in the length of subjects without any corresponding extension in the time occupied by each performance, whether it be in separate houses or continuous shows. The necessity for maintaining adequate variety forces the pace at which the film is shown to an extent that almost inevitably greatly affects the resultant projection. It has also another result—and one which is too frequently brought to my personal notice—namely, injury to the film itself, perhaps, in the first instance, through slightly buckling, and then, owing to further use, creating damaged sprocket-holes, with consequent scratching and jumping. It is quite obvious that if an operator is compelled to rush his subjects through without there being any possible opportunity for him to clean his gate and rollers and adjust joins, or, what is too often necessary, make joins, the result on the screen must inevitably be unsatisfactory.

"Now, there was a time when the cine-going public accepted the result of such defects with more or less indifference. They are now highly critical. To everyone, therefore, who wishes to see the industry advance—and more particularly to those who realise the necessity from the exhibitors' point of view of increased attendance—attention to this side of the business is deeply important."

THE NEED FOR CAREFUL EDITING.

"Have you any suggestion to make whereby these difficulties could be surmounted, or, at any rate, minimised?" inquired the interviewer.

"Well," responded Mr. King, "in my film report I emphasise on every occasion, where it is possible, the length of a film as one of the characteristics worthy of consideration by the exhibitor. I ought to say, however, that I am more impressed with the seriousness, and, at the same time, the difficulty, of this point, because I am glad to be able to confess that since the paper which I read at the Scarborough Conference there has been a marked improvement in the general character



W. GAVAZZI KING.
General Secretary, C.E.A.

trade to that position which it has a right to occupy in the entertainment world.

Not without considerable hesitation, Mr. King consented to give one of our representatives a free expression of his views upon a subject on which exhibitors are very frequently taken to task—in relation to what may be called the technical side of their business.

Asked what he considered the most important questions demanding urgent attention, Mr. King replied: "To my mind, they are, at the moment—projection, the treatment of films, the saving of current through the use of arc mirrors, and a careful selection of carbons. There is unquestionably a need to-day in many instances for scrapping old projectors and installing the more recent and approved up-to-date machines. From all the

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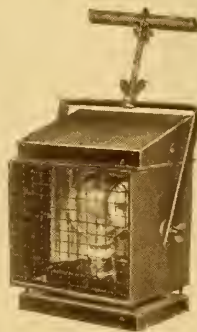
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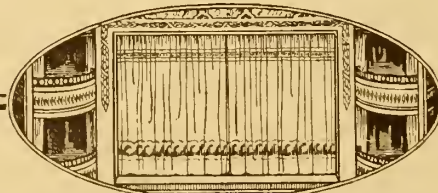
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of the films submitted for trade-showing. This is notably the case in respect of American films. I hardly dare lay the flattering unction to my soul that any of my remarks have been productive of this improvement. It is pleasing, however, to be able to record it. I am forced to admit that in many instances the subjects selected have been such as to make it impossible for the producer to reduce the footage and at the same time do proper justice to the story. There is, however, a marked tendency to pad out very ordinary subjects by elaborate settings, or some striking incidents which demand considerable footage for their presentation without adding to the story-value of the film, although sometimes increasing its entertainment value. What seems to me to be absolutely necessary is that those who are responsible for supplying the British market should make this point very clear to those on the American side; and they, on their part, when dealing with the film on this side with a view of reducing its length to suit the requirements of the trade, should employ capable editors, and exercise infinitely greater care than is the practice at present in the matter of titles. The lay Press frequently points to quite obvious 'howlers' that could be avoided if this were done."

ENCOURAGING OPERATORS.

The Pressman asked Mr. King what remedy he would propose in regard to the treatment of films.

To this Mr. King replied: "It may not be so widely known as it should be that my association recently decided to co-operate with the Trades Council, as soon as that body is actually functioning, with a view, by means of prizes, of encouraging operators generally to improve projection, and to develop a deeper interest in the condition of films. Then, too, a movement inaugurated by the K.R.S., which has resulted in the production of a very practical and instructive film, dealing with the treatment of film generally, which it is intended to circulate in co-operation with the branches of my association, aided, I understand, by addresses to be delivered by Mr. Blake, of the Kodak Company, should do much in the direction which is so highly desirable. But, of course, in this connection the operator will be handicapped every time in putting forward his best efforts if he has, as is too frequently the case, to deal with projectors that should have been scrapped years ago. And even in the case of recently installed machines, unless provision is made for him to have sufficient time to thoroughly overhaul and keep his machine in order, the treatment meted out to films will still continue to be bad."

THE VALUE OF ARC MIRRORS.

"Is it not a fact," said the interviewer, "that the growth of overhead expenses and the increasing price of films, necessitates serious attention to the question of current with a view to economy?"

"Yes, I agree," said Mr. King, "that every item of expenditure should be narrowly watched, and the use of the arc mirror is undoubtedly a distinct advance in the direction of economy. I have already ventilated my views on the subject of arc mirrors, which will, no

doubt, be familiar to your readers; the salient feature of which was that the arc mirror, if used with a proper approximation of current, is tolerably safe and highly economical. It is, however, essential to get the right type of carbon. I understand that carbon makers have been directing their attention to the manufacture of really satisfactory carbons, of which, I expect, more will be heard shortly."

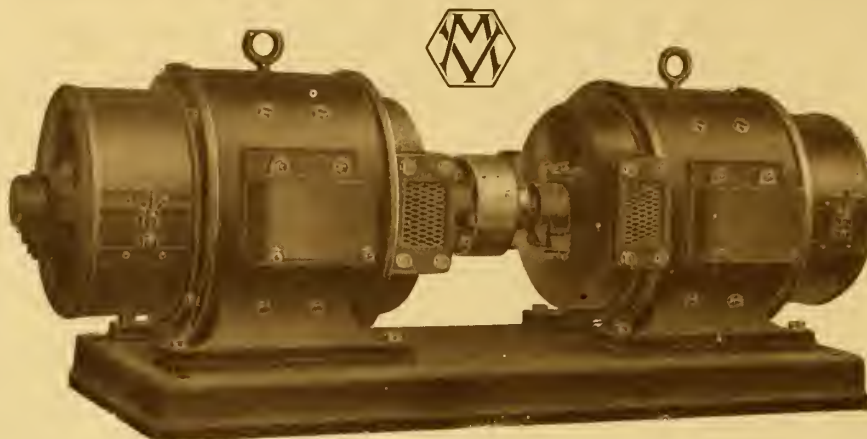
WHAT OLD PROJECTORS AND CARELESS OPERATING MEAN.

"It is a common, but very false notion," added Mr. King, "that economy is being exercised by holding on to an old projector. No effort should be spared to destroy this hopeless fallacy. It must be obvious that the fewer copies of a film which it is necessary for a distributor to use, the better will be the opportunity for him to charge lower rentals. Whilst I believe there are some distributors who are honestly anxious to keep down the price of films to such a standard as will make the business profitable to the exhibitor, I candidly confess that there are others who are deserving of no mercy. Bad machines and careless operating do, to my certain knowledge, play havoc with absolutely new films, and it should be borne in mind that this treatment reacts upon those exhibitors who have to follow on. At the same time it gives an excuse to the renter not only to continue circulating bad copies but to claim higher prices."

Incidentally, the Pressman alluded to the provision of effects in cinemas which is being advocated in some quarters, and

Mr. King remarked: "On that subject, I think exhibitors are very apt to be led astray by elaborate premier presentations of a film. Whilst it is perhaps obvious that some advantage may accrue from viewing a film elaborately presented on such occasions, these efforts have an entirely reverse effect when an attempt is made to reproduce them with inadequate material—in fact, they not infrequently become ridiculous. The first great essential to success is to remedy the defects already pointed out, and to devote time and money in that direction rather than utilising it—at any rate for the moment—in undertaking doubtful new experiments which must add materially to the overhead charges."

We have received from Messrs. John Wright and Co. a pamphlet entitled "Warming Large Buildings." The heating of large interiors efficiently and economically is a problem that has for a long time called for a scientific solution. Messrs. John Wright and Co., Essex Works, Aston, Birmingham, claim to have solved this problem scientifically by the St. Andrew gas-heated steam radiator. Each radiator is self-contained, needing only a gas supply connection, and is fitted with a patent automatic valve. The function of this mechanism is to regulate the heat automatically by means of steam pressure, so that the room is kept at an even temperature whatever the fluctuations of temperature outside; this control is effected by actually cutting down or increasing the gas supply, and thus a great saving in fuel is attained.



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After TEN YEARS' hard wear I think this is sufficient testimony to the workmanship and material used in the construction of this splendid machine.

Yours faithfully,
(Signed) GEO. H. KENYON.

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BURGLARS BUSY AT THE CINEMAS.

SOUTHEND EXHIBITOR ROBBED OF £120.

SAFE "RIPPED" OPEN.

Following upon our recent remarks, in the course of which we urged upon exhibitors the necessity of protecting their takings by installing powerful and burglar-proof safes, comes the news that burglars have broken into the Strand Cinema, at Southend, and robbed Mr. Percy of £120. The cash was contained in a safe weighing about a hundredweight, and the back of this was ripped open.

It has always been a matter of surprise to us that so few cinemas are equipped with anything more than the ordinary every-day small safes, most of which are a quarter or three-eighths of an inch thick, and form "easy sport" for even the less expert cracksmen. Cinema proprietors will take all sorts of weird precautions against petty pilfering, but will cheerfully put their takings into a light-calibre safe totally unfit to be used for such a purpose, and leave them there, possibly over the week-end.



A Ratner Safe particularly suited to Cinema use.

A good "safe" safe is a really profitable investment. Such a one, for instance, as the Ratner Compo safe, here illustrated, is not only drill-proof, but offers powerful resistance to even the oxy-acetylene blow-pipe. These burglar-resisting safes are fitted with the Ratner patent explosive bolt, which operates—in case of the lock being destroyed by explosive—to securely shoot the bolts, so that they cannot be drawn. The cinema safe should be drill-proof throughout; not only should the doors be drill-resisting, but all other external parts as well.

Another firm of safe makers who have succeeded in depriving the burglar of his occupation, so far as their products are concerned, is John Tann, Limited. This firm, established about 130 years, specialises in safes that defy alike the drill, the oxy-acetylene flame, and high explosives.

It is unnecessary, perhaps, to mention more than two of the great safe-building experts and their pro-

ductions to illustrate our point; that anything less than the highest-grade burglar-baffling safes should never be used in a cinema. Such buildings are far more easy of access than is the ordinary business establishment, and, as a rule, the night marauder has plenty of time in which to successfully accomplish his purpose, unless he is prevented by the calibre and quality of the safe itself. The case of the New Gallery Cinema, Regent Street, gives a pointed instance of this. There the burglar had gone down to the orchestra and carried a cable through to the manager's office, in order to operate an electric drill wherewith to break open the safe.

A safe specially recommended for cinemas by the Ratner people measures about 2 ft. 6 in. by 2 ft. by 2 ft., and is designed to be built into the wall of the office. When this is not possible—as is often the case—the construction should be of drill-proof steel throughout.



A Tann Safe that baffled expert safebreakers.

ECONOMY

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You can add at least 50% to the life of your films, by making use of our services. Have your prints treated before release and then have them periodically cleaned and re-treated during use.

Pounds saved through doing away with extra and additional copies while the treatment keeps them in excellent condition for presentation to the Public.

We carry out work for several departments of H.M. Government as required, by the Technical Adviser on Cinematograph Matters.

We have studied this business and brought it to a practical solution by which you can save money.

Extracts from THE CINEMA Technical Supplements:—

AUGUST ISSUE.

We clean and renovate used copies, whether they have been treated prior to use or not. Pliability retained and restored. Our process is being used by 35 per cent. of the Renters. Do not fail to keep in the front rank.

OCTOBER ISSUE.

TREATING USED FILM. By our treatment pliability is restored and all scratches on the celluloid side entirely eliminated. On the emulsion side further damage to the picture is prevented, while existing scratches are rendered less visible. As the whole surface is treated the sprocket holes are considerably strengthened.

SEPTEMBER ISSUE.

CLEANING. Our method of cleaning films is second to none, for not only is the surface dirt and oil cleaned off, but all dirt contained in any scratches is entirely removed. We emphasise the fact that we do not use Methylated Spirit in any shape or form.

NOVEMBER ISSUE.

TREATING NEW FILM. Treatment of new film consists of coating the emulsion to protect it from scratches. The coating not only protects the picture, but doubles the life of the copy through strengthening the sprocket holes. Scratches effected on our coating can always be obliterated by re-treatment.

THE BRITISH FILM CLEANERS, LTD.
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ALL WORK GUARANTEED.

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CATERING AT THE CINEMAS.

MAKING THE CAFE PAY.

It is urged in some quarters that cafés attached to cinemas do not secure sufficient patronage to make them a paying proposition, and that in consequence they are a drain upon the earnings of the entertainment side of the business. No doubt there is in many places good ground for this complaint, although, of course, it must be remembered that it is not always safe to rely upon direct returns in these matters. There is the indirect advantage which must assuredly accrue.

But that is not the point which it is desired to raise here. The question is why certain cinema cafés do not in themselves pay, whereas, having regard to the location of the theatre, they ought to be made to show a direct profit. And, as a result of inquiries, the answer seems inevitably to be that in regard to most of the theatres the café is run as an adjunct, or side show, of the business. There is no independent management, and in some cases, certainly, they are run by inexperienced hands. The sooner, therefore, it is realised that showmanship and catering cannot be run successfully in combination the better for those concerned.

In some of the more important London cinemas—as, for instance, the Marble Arch Pavilion and the Stoll Picture House—as well as in many of the theatres in the large provincial centres, the café is run quite distinct from the purely entertainment side. Each café has a manageress of good restaurant experience, with an efficient staff, and it is up to her to show a satisfactory return.

Almost needless to say, this could not be done if the only custom relied upon was that of those who patronise the cinema as a place of amusement. Hence the folly of expecting a profit when the catering department is merely conducted as an annexe, as it were, of the theatre. But satisfactory results are obtained when the café is made a place which the public may frequent without being expected to patronise the show. Of course, this patronage cannot be secured without experience, time, and judicious advertising. When it is known that well-served luncheons, teas, and suppers can be obtained at reasonable rates, and in an environment much superior to that of most ordinary restaurants, it has been abundantly demonstrated that public support is not lacking. Inquiries have shown that in at least two well-known London theatres, and in some of the provincial cinemas the catering department gives a very substantial return. But this result has only been obtained by quite independent management, and with a staff specially selected for catering qualifications.

Most of the cinemas to which are attached well-equipped cafés, with modern and up-to-date appointments, are situate in main thoroughfares, which are not only shopping centres, but areas in which are many

professional and business houses. In many of these districts, both in London and the big provincial cities—particularly the latter—it is well known that at present restaurant accommodation at the hours when most needed is, to say the least, limited. There is, therefore, no question but cinema cafés, properly run, have a large percentage of the population who, for business reasons, rely on outside catering, whom they could safely depend upon attracting.

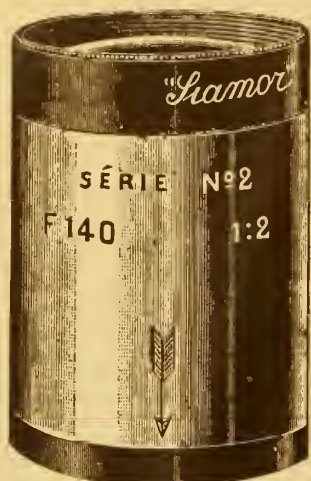
But, in addition, there is the social side, which cinema cafés are in a specially advantageous position to cater for. Afternoon teas and suppers could be made a distinctly paying feature. The manageress of one large cinema café informed a representative that it had become a recognised rendezvous, and that, taking an average throughout the week, quite 40 per cent. of the customers did not make it a practice of visiting the cinema itself. This, she declared, had been solely the result of placing the café under independent control and advertising it as entirely distinct from the theatre.

This testimony is confirmed by experience. One has only to visit certain cinema cafés run under these conditions any afternoon or evening to realise how well they are appreciated. It would be invidious to mention names. But a recent visit to a well-known Northern city revealed the possibilities of making the café a really profitable concern. Yet before the managing director, now no longer with us, reorganised the running of the catering department the tables were generally more numerous than the customers. Now from 4 o'clock until nearly closing time there is almost a constant stream of patrons, and on more than one evening in the week when the writer visited the place the spacious lounge was practically fully occupied with people waiting for tables. It was noticed that the supervision was perfect. The waiting was excellent; and it was quite evident that the importance of civility and promptitude had been strongly impressed upon all concerned. There was quite an attractive little menu, every item on which it was possible to obtain without the least delay. The scheme of lighting and decoration spelt comfort, with a certain welcome homeliness, as soon as one entered. As proof that this was no exceptional week, with any special attraction in the cinema itself, it may be stated that as a fact the feature film was of the comparatively "dud" order, and that it was quite apparent a very large percentage of those who entered the café were what may be regarded as regular patrons.

What is possible in this particular town can be equally attained elsewhere, provided the management is not less efficient and the public are made to realise that there is no obligation on them to visit the theatre itself.

PROJECTION LENSES

"SIAMOR" & "PLANIOR" EXTRA LUMINOUS



Two Beautiful and Remarkable Lenses

"SIAMOR" Series No. 1.—Size $1\frac{5}{8}$ " dia. foci from $1\frac{5}{8}$ " to 6" (in steps of $\frac{1}{4}$ ").

"SIAMOR" Series No. 1bis.—Size 2" dia. foci from $3\frac{1}{2}$ " to 6" (in steps of $\frac{1}{4}$ ").

"SIAMOR" Series No. 5.—Size $2\frac{3}{4}$ " dia. An astigmatic lens of great beauty and remarkable power. In all the usual foci (in steps of $\frac{1}{4}$ ").

"PLANIOR" (Anastigmatic).—Size $1\frac{5}{8}$ " dia. foci from $1\frac{5}{8}$ " to 6" (in steps of $\frac{1}{4}$ ").

JACKETS for the above.



Our "SIAMOR" and "PLANIOR" Lenses are absolutely two of the very best projection lenses on the market, and our prices compare very favourably with other similar lenses on the market. Perfect illumination, definition, and clarity of detail, with considerable saving in electric current.

Mr. C. H. Davies, the Technical Expert, in the "Cinema" issue of May 18th, 1922, wrote as follows regarding this lens:

"Side by side with a lens of reputable manufacture and equal focus mounted in a jacket of identical periphery the 'SIAMOR' projected a picture of greatly increased definition and clarity of detail, the crispness and sharpness of image being uniform even to the extreme edges of the screen. The illumination at equal amperage proved so far in excess of needs that a reduction of ten amperes was made at the arc, and still the screen was more brilliantly illuminated than with the competing lens."

Please ask for a sample and compare results with what you are at present using.

CONDENSER LENSES.

Plano-convex ...	diameter	4"	$4\frac{1}{4}$ "	$4\frac{1}{2}$ "
Bi-convex ...	"	4"	$4\frac{1}{4}$ "	$4\frac{1}{2}$ "
Meniscus ...	"	4"	$4\frac{1}{4}$ "	$4\frac{1}{2}$ "

Also Condenser lenses plano-convex, in sizes $4\frac{1}{4}$ " up to 14" diameters with the usual foci.

MOUNTED CONDENSERS,

with nickel plated mounts.

Diameters: 4", $4\frac{1}{4}$ ", $4\frac{1}{2}$ ", $4\frac{3}{4}$ ", 5", $5\frac{1}{2}$ " and $6\frac{1}{2}$ ".

MOUNTS for CONDENSERS,

nickel plated.

Diameters: $4\frac{1}{2}$ " and $8\frac{1}{2}$ ".

SPHERICAL MIRRORS,

with hole in centre.

Diameters: $5\frac{1}{2}$ " and 8", and all other usual sizes.

PROJECTION LAMP CARBONS

in all the usual sizes.

BEST QUALITY—LOW PRICES.—STRICTLY WHOLESALE ONLY.

We keep all the above goods in stock in London, except the Spherical Mirrors, which, however, can be delivered promptly.

HOME AND TOY CINEMATOGRAPHS.

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BIRMINGHAM'S LATEST CINEMA. VICTORIA PLAYHOUSE OPENED.

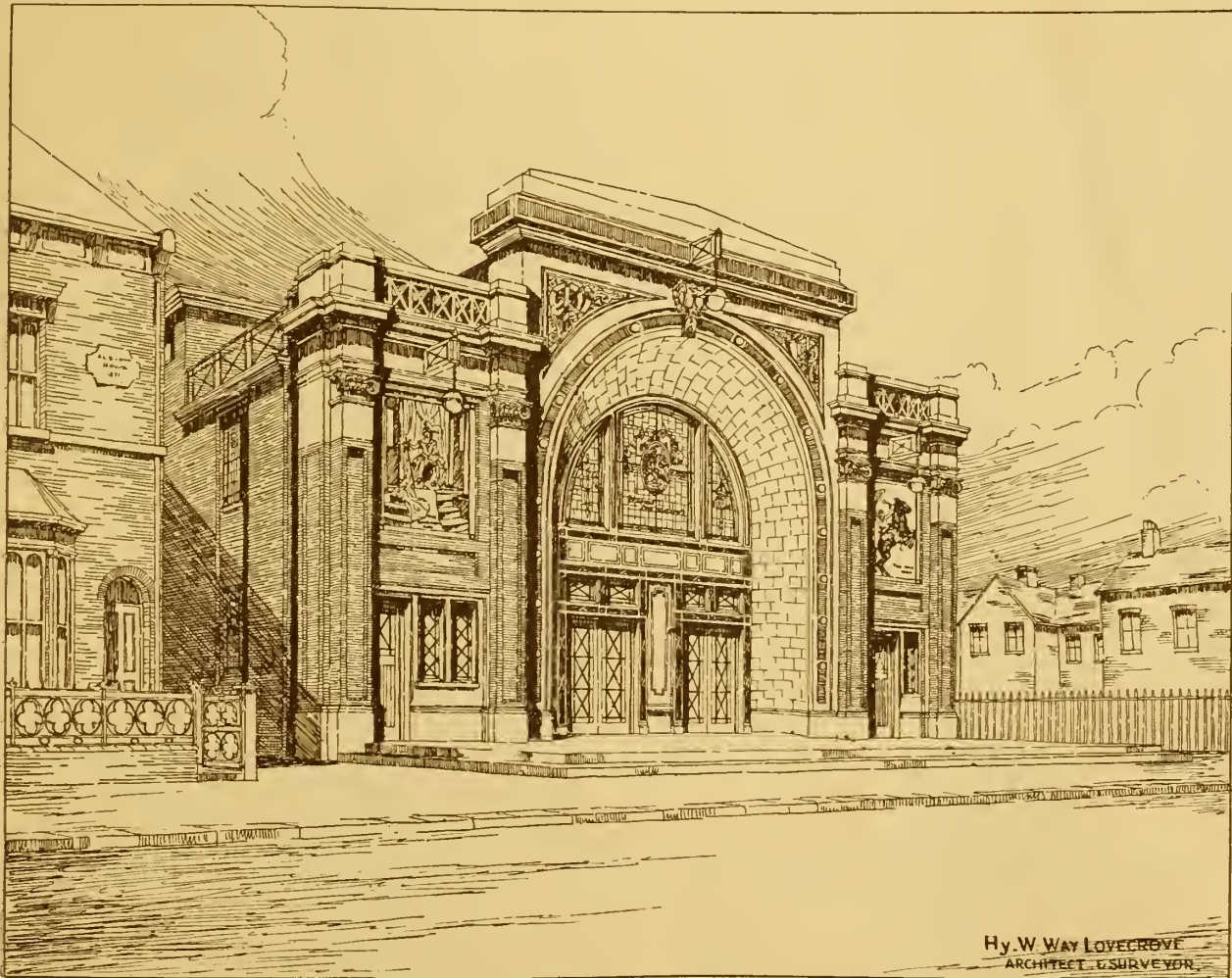
The new cinema which has just been erected in Victoria Road, Aston, which has been named "The Victoria Playhouse," was to be opened by Sir Evelyn Cecil, M.P., but almost at the last minute Sir Evelyn found himself unable to leave his Parliamentary duties and the ceremony was dispensed with. This palatial luxurious super-cinema is one of the largest of its kind in Birmingham and the district, every detail of which had been studied almost up to perfection. Mr. Hy. W. Way Lovegrove, 120, Soho Hill, Birmingham, the architect, has built other important picture theatres, but this one undoubtedly does him great credit and ranks second to none in Birmingham.

The theatre is built upon an island site 180 feet long by 76 feet wide, and has an auditorium 130 feet long by 54 feet wide, which seats 1,100 people. The balcony, designed by the Birmingham Reinforced Concrete Steel Company, is built of reinforced concrete, between the floor of which and the auditorium floor is suspended the operators' room, rewind room and workshop, the projection being dead central with the picture, and having an ideal throw of 90 feet on to a plastered hollow wall

with vents for heating chamber under, enabling the heat to circulate and discharge through vents above the picture, which guards against any condensation.

The front elevation is built of dragged grey terra cotta supplied by the Hathern Station Brick and Terra Cotta Company, and relieved with brindled bricks on both sides of the main covered arch, which, together with the beautiful stained glass window supplied by John Gibbs, Limited, forms a special feature on both wings of the elevation, and at a suitable height are two six-sheet poster boards, hinged at the side, enabling the posting to be done with ease and guarding against the unsightly method of covering up features.

The main crush hall is 54 feet by 30 feet, leading out of which is the main balcony staircase on one side and balcony exit on the other. The terrazzo floor laid by Pavino Flooring Company, has had great consideration and looks exceedingly well. The first floor is entirely taken up by the directors' room, manager's office, staff and generator rooms. The balcony is approached by a balcony crush lounge, 30 feet long by 22 feet wide, and upon entering the visitor will be much impressed



Aston's new Victoria Cinema. From plans by Hy. W. Way Lovegrove.

Retraction.

J. SPRINGER, LTD. v.

KINEMATOGRAPH PUBLICATIONS, LTD.,
FRANK A. TILLEY & ODHAMS PRESS, LTD.

CHRISTOPHER HARTLEY DAVIES v. THE SAME

In the issue of the KINEMATOGRAPH WEEKLY of September 25th, 1924, appeared certain articles and comments reflecting upon the firm of Messrs. J. Springer, Ltd., and Mr. Joseph Springer, suggesting that the firm was other than a British firm, and that it was financed mainly by German capital. We are satisfied that the whole of these suggestions are devoid of truth, and ought never to have been made.

We further desire to withdraw unreservedly these suggestions, and to express to Messrs. J. Springer, Ltd., and to Mr. Springer individually, our sincere regret that the same were published by us.

It is clear from the returns at Somerset House that all the shareholders of Messrs. J. Springer, Ltd., are British born nationals, except Mr. Springer himself, who is an Italian.

We are informed and believe that the wages bill of this Company is in the neighbourhood of £800 per week, and that not a single employee is of enemy or ex-enemy nationality.

In the same issue there appeared an article under the heading "A Curious Report," in which it might have been inferred that Mr. C. Hartley Davies, a Director of Messrs. J. Springer, Ltd. (not the Managing Director as therein stated), had used his position as Chairman of the London and Home Counties Branch of the C.E.A. to secure control of and advance access to the C.E.A. Film Report for the possible benefit of his own interests and those of Messrs. J. Springer, Ltd.

The facts are that Mr. Hartley Davies merely entered into a contract to print an advertisement cover for the said Film Report; that such cover is produced by a separate printer; and that Mr. Hartley Davies has no advance access of the slightest description to the Report itself, the covers when printed being sent to the printer of the Film Report to be bound together by him.

We are satisfied that the General Council of the C.E.A. entrusted the conduct of this cover to Mr. Hartley Davies by a large majority vote because his tender was the best out of a large number submitted to them in open competition, and we are now aware that the London and Home Counties Branch of the C.E.A. had no voice or influence in the decision whatsoever, and even if they had, the decision would not have been altered, owing to the large majority in favour of accepting Mr. Davies' tender.

We unreservedly withdraw the whole of the suggestions in this article, and express to Mr. Hartley Davies, the London and Home Counties Branch, and the General Council of the C.E.A. our regret that the article ever appeared.

It is further to be recorded that Messrs. J. Springer, Ltd., and Mr. C. Hartley Davies have both withdrawn the Writs issued by them against us, on the publication of these presents, and the payment of reasonable damages and costs.

(Signed) KINEMATOGRAPH PUBLICATIONS, LTD.
ODHAMS PRESS, LTD.

by the beautiful decorative scheme of fibrous plaster and colour carried out by Messrs. Bryan's Adamanta Company, Limited. The scheme of decoration is mauve, blue, and bronze, with a figured frieze under cornice, and is of a conventional style, very bold and striking, but restful to the eyes, the main ceiling has four plaster lanterns shedding a soft ruby light when the picture is on.

The area of the balcony is 2,214 square feet, and seats 350 people. An auditorium holds 1,116. All the electric equipment is up to date, with curtains in front of screen, moved by electric gear, installed by W. T. Furze and Co., Limited, Nottingham. The seating is of gold and mauve, very comfortable, and is bolted down to the floor both in balcony and auditorium, which does away with the trouble met with when using ordinary coach screws, the seats are 19½ centres and 19½ back to front in balcony and auditorium, and was carried out by Messrs. Turner, King's Heath.

The ventilation is obtained by two 130 inch fans in the roof, with trunking to extracts in the roof, and two 20 inch fans under the balcony, trunked and slotted so that the air is moved from all positions without draught.

All floors are laid with patent flooring carried out by Messrs. The Pavino Flooring Company, which is noiseless and warm, and does away with carpets.

The general contractors for the erection of this cinema were Geo. Webb and Son, Limited, Soho Hill, Birmingham, who were responsible for the whole of the work. This firm rank as one of the leading Midland builders, and undoubtedly they have in erecting this building enhanced their good reputation.

The proprietor of the new cinema is A. W. Rogers, and the manager A. F. Chappell, both of whom have been in the business for many years.

Generalising upon the building, Mr. Chappell said to a representative of this journal: "If it is our favourite pastime to visit the cinema, we usually prefer to go where it is comfortable and cosy, and settle down to enjoy ourselves. The decorative scheme at the Victoria Playhouse is based on that idea, that is to say, all distracting influences are carefully avoided. The blend of colours is a perfect success. For instance, we have the new dull greys which are so beautifully harmonised with flame-rose of just the right shade, and there are various reds of the autumn tints which blend so well in alliance with grey and lavender. Above these colours is the main colour, predominating but not distracting, a variation of bright blues. The panel paintings are in line with the main idea, beautiful landscapes under dawn mists, and happy scenes enshrouded with white fleecy clouds, the main lighting is rose-red, and the light is softly diffused. There are smaller panels on which are cute snappy semi-futurist designs. The curtains hang in rich folds of bright blue, with a fascinating Persian dado, with as many artistically woven colours in it as Jacob's coat. The carpets are semi-cubist, striking that louder tone required for the theatre—red, blue, green, grey and black, the last named forming a glossy border. The centre of the ceiling will attract; the oval panel placed there has a depth of eventide blue as a background, and upon it are set sparkling

stars, I say sparkling, because these stars do sparkle in the full light and twinkle in the semi-light. The seating is red and orange. The seating capacity is 1,500, with accommodation for 1,000 under cover in the spacious lounges and shelters."

A NEW QUICK-HARDENING CEMENT.

In cinema construction, where time is often of vital importance, the use of quick-drying cement is necessary. Tests have just been carried out in connection with a new and remarkable rapid-drying cement of British manufacture, which possesses several very valuable characteristics. The new cement is called "Rapid-hardening Ferrocrete." It is true Portland cement, and is not expensive.

For the tests two series of reinforced concrete beams, 16 feet long, 10½ inches wide, and 6 inches deep, were made, one series with ordinary Portland cement, and the other with the new product, and the crushing loads which two beams of each kind will bear at different ages have been ascertained. At about 54 hours tests on two beams made with ordinary cement gave an average value of about 3,900 lbs., whereas the average figure for two made with the new cement was about 14,480 lbs. At 14 days 12,420 lbs. and 24,370 lbs. were the respective results.

Architects and builders engaged in theatre and cinema construction should not lose sight of this new and valuable aid to quick building.

METRO-VICKERS' NEW CATALOGUE.

We have received with pleasure a copy of the handsome and weighty new catalogue of electrical fittings just issued by the Metropolitan-Vickers Electrical Company, Limited. This fine volume is printed on heavy art paper, and so bound, between light boards, that any page or section may be detached should occasion require.

The work, which is profusely illustrated, is divided into some sixteen sections, covering alabaster bowls, bowl fittings, brackets, ceiling fittings, crystal fittings, dressing table pendants, electroliers, floor standards, glass shades, lanterns, moonstone bowls, pendants, shade lights, silk shades, statuettes, table standards, and so on.

The half-tone illustrations provide a wealth of suggestion to those who are interested in decorative lighting in the cinema or elsewhere, and architects, builders, decorators, electrical engineers and others concerned in cinema work cannot afford to be without this catalogue. Exhibitors, too, who contemplate improving their decorative lighting will find the volume a veritable mine of inspiration and help.

GOING UP.

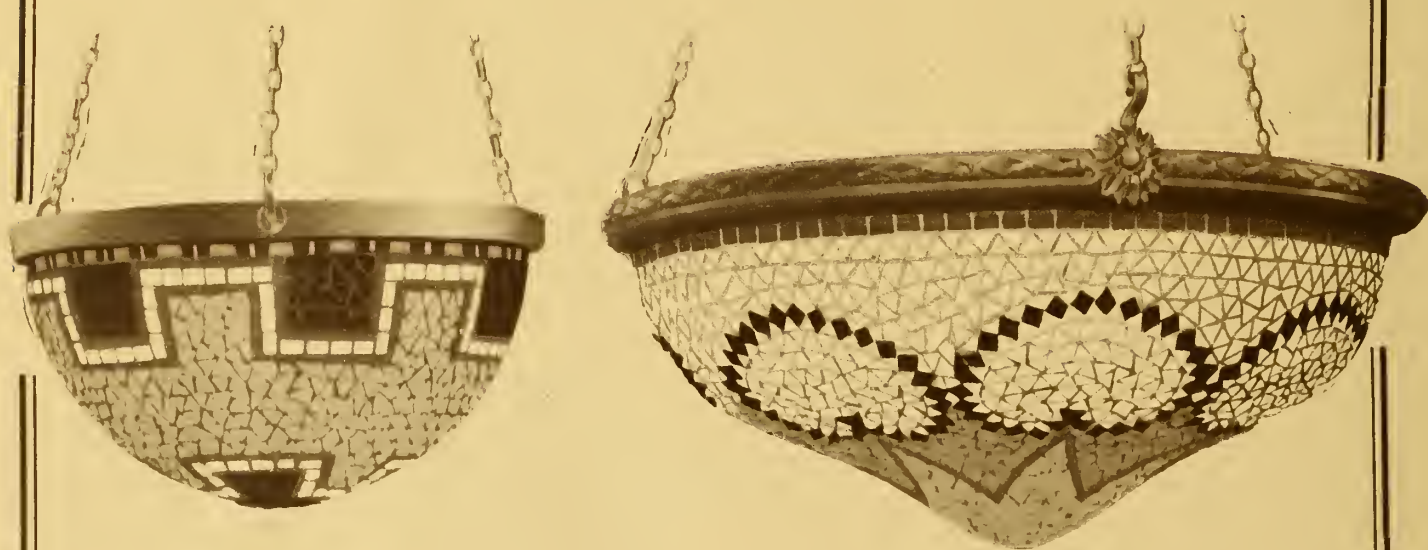
TOPSHAM: A new public hall is to be built here. J. Woodrow Matthews is the sponsor of the scheme.

HAYMARKET: The foundation space for the Carlton Cinema, near His Majesty's Theatre, in the Haymarket, has been cleared. Arthur Vigor, Limited, are the general contractors, and Frank Verity is the architect.

THE FASCINATION

of a Cinema is often in its Decorative Illumination

Springer's New British Art-Mosaic Bowls, signs and fittings, open up a new era of light and colour effects in the decorative scheme of a picture theatre.



RICH, HARMONIOUS COLOURS are blended in Distinctive and EXCLUSIVE DESIGNS and the most appealing effects are produced in a manner that develops into a characteristic feature of the individual cinema.

SPRINGER ART MOSAIC
IS AT ONCE
EFFECTIVE and INEXPENSIVE.

WRITE NOW FOR RICHLY ILLUSTRATED CATALOGUE IN FULL COLOURS.

J. SPRINGER, LTD.

152-8, WARDOUR STREET, W.1, and Branches.

A FUNNY "LITTLE MAN."

HAVE MANAGERS MET HIM?

"The Little Man" has at last been discovered in cinema circles. For digging him out we are indebted to the usually very instructive film critic of the *Manchester Guardian*, who writes under the initials "C. A. L." His contributions are generally extremely interesting, but in a recent article on the subject of "The Little Man," for whom he makes a most pathetic appeal, he is only entertaining. For we ought not to take him seriously. Personally, we are not acquainted with his little friend; possibly some managers of cinemas may have made his acquaintance. If they have, it is hoped they have taken a snap-shot of him, for he appears to be a very abnormal person—a kind of Scrooge and Bernard Shaw rolled into one. And we should so much like to gaze upon him. He is, we are told, "poor and uninfluential"—yet he must be a person of extreme importance, for "C. A. L." tells us that in this "insignificant figure" the cinema has turned away from its doors a friend without whom it can never, as an art, fill the eye of nations." Here, presumably, we must all weep.

Naturally, we are yearning to know this "Little Man." Oh where, oh where, can he be? Not having the privilege of a personal knowledge of him, we have to reply upon "C. A. L.'s" description for information.

HE WANTS "FLYING THINGS."

In the first place, we read that "painting fills his eye—that of such art he knows enough to know where to turn, whom to study, how to begin to know a great deal more." Judging from what follows, he has an immense amount of knowledge to acquire regarding cinematography—which is an art—and the management of cinemas. And he evidently doesn't know where to turn to obtain it. "He loves colour and warm shapes and flying things." Surely he doesn't expect to find aeroplanes and bird life floating about the interior of a theatre. "He likes to see water running and the muscles of horses rippling—slim figures, too, and hands intent with meaning. A lighted window sets him tingling with poetry, and he can spell a whole fairy tale in the shadows cast by firelight on a wall." And "C. A. L." declares that "he wants to find these things that he loves in the cinema, in the new art that he has not yet learnt to know." This may be all very beautiful, but it is beyond us to fathom what it all means, and in what direction the cinema can satisfy the requirements of "The Little Man" if they are correctly set forth by "C. A. L."

But, strange to say, we learn that "sometimes he has caught a glimpse of them, just vivid enough to assure him that they are there for the searching, although fugitive and scattered." This is encouraging, and apparently all our little friend need do is to make his search more thorough. On reading further we learn, "Sometimes an accidental visit to the cinema has revealed to him a Chaplin; sometimes a magazine photograph has put before his eyes the beauties of the Fair-

banks sets, the expressionist courage of the younger European producers, or the face of an actor with thought in its brow and poetry in the mouth and cheek."

EVEN PHOTOGRAPHS DISPLEASE HIM.

"The Little Man" will find, if he goes on searching, a good number of cinemas where all these specific requirements are met, including the art of imagination. But "C. A. L." goes on to say that "his sensitive, fastidious fancy always holds him back." What an extraordinary individual exhibitors are now asked to cater for! This poor little fellow, we are told, "cannot harden himself to break through the outer shell of the cinema, with all its grossness. The face of a picture house stuck all over with photographs and cardboard figures, seedy commissionaires, and managers in dickeys, the very hair of the lady in the pay-box, set the teeth of his fancy on edge." Is it to be expected that the cinema industry is to really believe that it is "turning away from its doors a friend" without whom it can never succeed? But perhaps "C. A. L." only wanted to provide us with a good Christmas laugh, or to extend to us a humorous New Year greeting with a slight flavour of sarcasm.

This "Little Man," apparently, doesn't even like the word "featuring." "He cannot force himself to penetrate the flaming picture-covers and the silly personalities of the film journals; cannot suffer the pages of pretty rubbish for the sake of the paragraph of truth at their close." What sheer nonsense all this is! The trade journals are not published for "The Little Man" to "penetrate," and he must have a very much closer and definite acquaintance with cinema matters if he ever makes an attempt at "penetration." If the covers of the trade journals offend his susceptibilities, then he has not the artistic eye that "C. A. L." claims for him; for, as a rule, these covers are excellent specimens of "illustrated art." But why on earth does "The Little Man" want to bother about the trade papers? They are not produced for his benefit, and if they so greatly offend his susceptibilities, why on earth does he look at them? He certainly won't see them in the cinema auditorium.

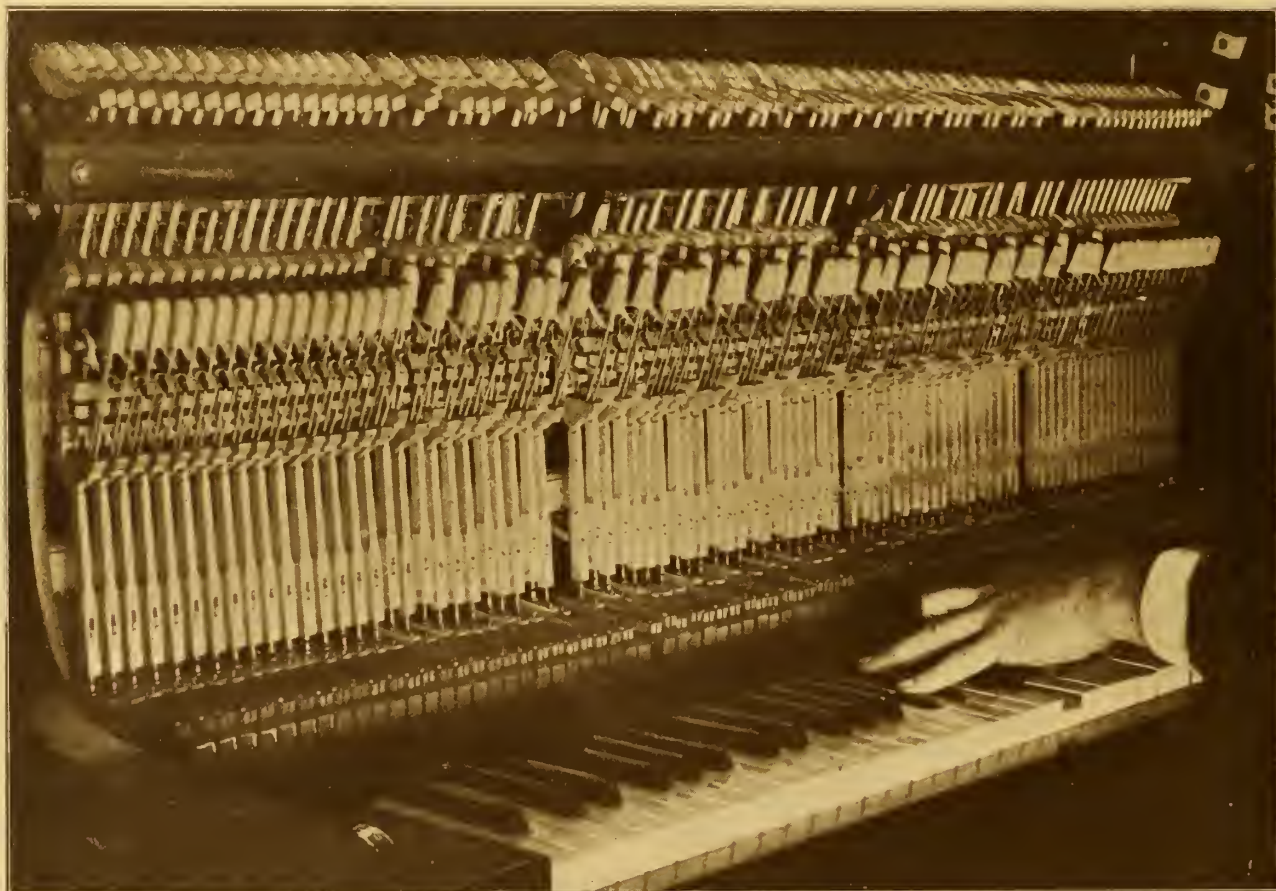
OBJECTS TO FAT PEOPLE.

But these are not the only things that offend him. The darkness, it seems, "irritates him"; and he dislikes the attendants "with their pools of torchlight streaming always ahead—too far ahead, so that his feet miss a stair and stumble in the gloom." Poor "Little Man." But this is not the end of his "dislikes." "The woman with the hat in front and the man with the knees behind" shock his nerves. But more—"he begins to dislike his fellows sitting fatly in their stalls." Well, humanity is made up of all sizes. We are not all "little" or "slim." It reminds one of a story of King Edward and Poole, his tailor. Poole was amongst the guests at a Royal garden party, and when, later, asked by his Majesty what he thought of it, for want of something better to say, he replied, after some hesitation, "Well, it was a rather mixed gathering." "Good heavens!" retorted King Edward, "you didn't

SPRINGER'S

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91, Shaftesbury Avenue, W.



The Wonderful Harmonic Synchronising Piano, with an enormous volume of tone.

EVERYTHING FOR THE MODERN ORCHESTRA

REED AND PIPE ORGANS, VIOLINS, SAXOPHONES,
JAZZ CONSETRUMS, TUBULAR BELLS, THE GRIPPALL
MUSIC DESK, SPECIAL ORCHESTRAL LIGHT FITTINGS,
&c., &c.

expect to find them all tailors, did you, Poole?" "The Little Man" evidently thinks that cinema audiences should be all exactly of his proportions and mentality.

We have not yet reached the end of his woes. His fastidious soul is offended by "the tempo of the orchestra," "the jerkiness of the projection," "the iteration of the effects," "the passage of other men across his feet," "the smell of sprayed scent," and, would you believe it, "the sizes of the faces on the screen."

And then, by way of climax, we are told that, having spent such a miserable evening, he wonders why he went. We should think so, too. But the next time he presents himself at a cinema, and he is identified by the management, it is perfectly certain polite steps will be taken to prevent him from having any cause to wonder. Cinemas were built for ordinary human beings in search of entertainment, and not for him.

If there should be any exhibitor anxious to pay a visit to the Official Receiver at a very early date, he had better try to cater exclusively for this "Little Man."

We hope other exhibitors who read this tirade will not have their optimism for the New Year perturbed by any thoughts regarding this mental monstrosity.

W. W. TURNER BUSY.

The Victoria Picture Playhouse, Birmingham, opened early in December. This large hall, seating 1,354 people, replaces a smaller house close by. The chairs, upholstered in delightful art shades of velvet, are supplied by W. W. Turner and Co., Limited, of Birmingham, who, we learn, are very busy at this season. They have supplied new chairs to the Alexandra and Era Theatres in their own town for Christmas time.

The Kingsway Cinema will be ready at the end of this month to be fitted up with chairs Turner's have ready for them. Super tub chairs will be for the balcony patrons, and two grades of very comfortable chairs in the auditorium. The oak polished woodwork is tastefully inlaid, and upholstery is a cheery orange-coloured velvet. Carpets of black and orange will harmonise, while the scheme is carried through with curtains in orange, trimmed green and black satin.

Chairs and carpets of a similar type are nearly ready for the new Bath Cinema at Leamington, and again at Yeadon in Yorkshire—a very smart cinema for so small a town—the same chair is being used in the balcony. The name of this popular new chair is the "Harlech," and we would recommend exhibitors who want something really luxurious at a moderate price to write Turners for a sample. It is illustrated in their announcement on another page, and certainly looks handsome, but, even so, luxurious comfort is this chair's outstanding merit, and it is worthy to rank with the Warwick and Balmoral designs—so many of which have already been supplied to all parts of the country by this firm.

The new Capitol Cinema at Ward End has also placed all its furnishing contract with "the firm of experts," and will shortly be opening, while other contracts include a Workmen's Hall in South Wales, refurbishings at Bournemouth, Derby, and Coventry, &c.

"RUSHING" THE PICTURE. A HINT TO MANAGERS.

The lay Press are beginning to realise the value of the cinema as a popular form of entertainment. In short, they are now taking it seriously and the trade generally welcomes their criticism and suggestions. More than one writer in the daily and weekly papers has recently called attention to what is described as "rushing" the picture. It is not a point which has escaped the notice of the trade. In an article in another column Mr. Gavazzi King, the secretary of the C.E.A., has dealt with it from the technical standpoint.

Now a critic in a northern morning paper writes:—

"Most people like to feel they are receiving full value for their money, and the programme of the average cinema house leaves them little to grumble over in this respect. But there is the possibility of receiving "value" that is more nominal than real. Nothing is more annoying than to meet with an ultra-long programme which compels the operator to rush his picture through at a high rate of speed in order to have the "first house" out to time. The best of pictures can be ruined by this form of overworking the operator. "Waits" at a cinema house pall even more than the intervals at a theatre, but it is unwise to fly to the other extreme and to present a hopelessly overloaded programme."

It can hardly be suggested for a moment that cine-goers do not receive full value for their money if length of programme is to be the sole consideration. And generally speaking they are given good value so far as quality is concerned. The exhibitor exercises every possible care in selecting pictures which he has good reason to believe are suitable for his patrons. He may be "let down" occasionally, and he quickly applies the obvious remedy.

But what is called "rushing" the picture is a subject that involves other considerations irrespective of giving full value for money. They are purely technical, and are ably dealt with in Mr. Gavazzi King's interview. Exhibitors and renters have discussed them, and sooner or later no doubt some definite and uniform policy must be agreed upon. Now, however, that the point of "rushing" has been raised in the public Press, it can safely be said it is present in the mind of cinema-patrons. In the interests of the industry, therefore, it would be well if managers at once took the hint, and gave stricter attention to the nature of their "bookings," having regard to their length and to those other defects which Mr. King emphasises.

BERGER'S CHRISTMAS COAT.

We have from time to time had occasion to say a word—always complimentary, be it recorded—about our bright, chatty, and interestingly compiled little friend, *Berger's Mercury*, which is the house-organ of the well-known Berger paint people. The Christmas issue, just to hand, is as full of practical tips and witty humour as ever, but it glories in a coat of at least three colours. A toothsome presentment of plump turkey and flaming plum-pudding surmounts the seasonable greeting, "Wishing you a solid filler and a perfect finish." It's the paint expert's way of putting it, but we reciprocate with all our hearts—for we know the Berger filler, and we know the Berger finish—and they are always top-hole.

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THE IDEAL PROGRAMME.

WHAT SHOULD IT BE ?

By A FILM REVIEWER.

Suggestions to managers as to how best to run their cinemas are very easy, but unfortunately not always practicable. In offering my views as to what should be the ideal programme, it is quite likely they will be regarded as impracticable, as those of a good many other amateurs who have attempted to tell the expert what he should and should not do. But let it be clearly understood that what I have to say is purely by way of suggestion. I am not going to be dogmatic. Neither will I resent the most severe criticism. What I have to say is not, of course, applicable to the super-cinema—houses of the type of the Tivoli, the Stoll Picture House, and the like.

I am dealing entirely with the ordinary cinema, which caters for by far the larger percentage of patrons of the screen throughout the land.

GIVE THE AUDIENCE TIME.

In the first place, let me urge that the length of the programmes should be so arranged that there is no need for the operator to rush through the pictures in order to be finished in time for the next show. The people who go to the cinema do so for entertainment, or to use another word, enjoyment. They do not want to undergo any mental strain to follow the narrative or to undergo a test in quick reading in order to digest the titles. For every programme there should be the recognised normal speed in running—never more. If there is to be any divergence from this rule, let it be rather the other way about. The advantage of this from a purely technical point of view does not come within the purview of this article.

LENGTH OF PROGRAMME AND VARIETY.

What, then, should be the length of an ordinary programme at an ordinary theatre? I would unhesitatingly assert that it should never exceed 2½ hours—rather nearer two hours than anything else. This at once rules out the practice of showing two features. It is pleasing to note that in very many houses this practice has already been discontinued. It never ought to have been introduced. In my view, it had a great deal to do with over-production and the consequent flooding of the market with "dud" films, with the resultant injury to the standard of the cinema as a place of entertainment.

It is variety that is needed in every programme, variety in subjects and also in type of production. As to the latter, it will be fairly obvious what is intended to convey. Briefly it is that an exhibitor is unwise in confining his programme exclusively to the pictures of one particular market. Naturally, those of American origin must for the time being predominate. But Continental productions, and even Colonial films, are coming along. In these the difference in method of production, in acting and in technique generally gives variety from the average American programme picture. And that difference does not mean inferiority—often

quite the reverse. Therefore, the up-to-date exhibitor will, in my opinion, be ill-advised in looking with suspicion, as he often does, on films which do not emanate from the States. At present it always seems to me that at a trade show of any Continental production there is from the start an atmosphere of prejudice. It is difficult to diagnose, but it certainly exists, and I am convinced on more than one occasion has interfered with arriving at an impartial judgment on the merits from an entirely exhibitor's standpoint.

THE FEATURE—AND THE REST.

Well, then, there must be the feature film, whatever its brand. If the length does not exceed 5,000 or 5,400 feet, so much the better. There are, of course, exceptional productions which warrant greater length; but I am referring now to the ordinary standard programme. However, in booking a feature, I should make a point of avoiding for the second three days a film based on a similar theme as that which I had shown in the early part of the week. Very difficult, I know, especially as there are now so many productions bearing a close similarity, with "stars" doing very familiar poses and expressions. Hence my suggestion regarding films other than those from the studios of California.

Then, every programme must of necessity include a News film, which unquestionably is extremely popular and has a big following. If the feature happens to have been on the strong dramatic side, with very little, if any, humorous relief, it is advisable to show a good two-reel comedy. The audience must have a real hearty laugh. Should the feature have been in the nature of pure comedy, I should be inclined to include on such an occasion a two-reel drama. The supply of this class of film, other than the usual Western type, may be limited, but there are two-reelers of outstanding merit obtainable. Well, then, I should certainly have an Interest film. Here, no doubt, I am on controversial ground. But I would urge exhibitors never to forget that grand old slogan, which is as effective to-day as ever it was, "The World Before Your Eyes." With that I will leave the point. To the above list may be added an amusing cartoon, provided that is really funny. But here again I would not run for any undue length of time a cartoon of one special brand. Whatever its merit, I am convinced that the interest cannot be sustained over too long a period.

And, wherever possible, I would arrange a few minutes' interval between the two "houses," as in the case of vaudeville shows. This would give the operator time to breathe and to make necessary adjustments.

WHAT TO AVOID.

Now let me say what I would never do under any circumstances. That is, show a film depicting how a certain well-known commodity of everyday use was manufactured, with the inevitable result that towards

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WILL BE MADE IN THE YEAR
BEFORE US.

"The Selfridges of the Cinema Trade"

the end one of the characters reveals a particular brand of soap, cocoa, or what not. The film may, and no doubt is, interesting as showing the varying processes that have to be gone through before the finished article is placed on the market, but at the end the audience feel that they have been fooled. Proof of this is to be found in the letters of complaint that are sent from cine-goers to the lay Press. A correspondent, writing only recently in a Manchester daily on this very point, concluded his letter with the following paragraph:—

"Surely, when we pay our money to be entertained we can be spared all this advertising matter. The managements who curtail this and put on a real entertainment are worthy of our continued patronage."

The exhibitor loses more than the £5 or £10 he may receive for showing what is described as "a commercial film" in the dissatisfaction that is created amongst his patrons.

It is obvious, of course, that the exhibitor who presents what I regard as the Ideal programme must avoid block-booking, and if he does not adopt this pernicious system he must avoid filling his dates for more than a reasonable period ahead.

YULETIDE IN THE CINEMAS.

WHAT A PATRON THINKS.

"I was much interested," writes a correspondent, "in your little editorial note in which you expressed regret that more is not done in the cinemas to perpetuate the spirit of the Yuletide festival. I make it a practice with my family to attend more or less regularly two cinemas in my district. Whilst I have never mentioned it to the managers, as perhaps I should have done, being indirectly interested in the industry, the truth of your comment has occurred to me at each recurring Christmas season. For at neither of the cinemas to which I refer have I ever seen the slightest indication of the festive season, either by way of decoration, or in the films presented. Not even has the management exhibited in any part of the building the familiar greeting, 'A Merry Christmas.'"

"If this had only been placed in the pay-box one would have felt, even in these hard times, a little more cheerful in handing over the necessary to obtain the wherewithal for admission. As a fact, on entering the cinema one could not but feel that we were leaving entirely outside the atmosphere of the festive season. Well, as we are not all animated by the spirit of Scrooge, this was certainly rather depressing. Why, a cut-out in the lobby of a Father Christmas, bearing the time-honoured motto, would make us realise that the season of good will was not forgotten, and might enable us to enter with better zest into the love affairs of an American star or the adventures of a daring cowboy. A little suitable decoration of the 'stage' would be even still better."

"But no, there is no place for holly, mistletoe, and Christmas daisies in the cinema. And what of the rendering of a Christmas carol by the orchestra? True, Yuletide is the great kiddies' festival, but we adults,

or most of us, try to enter into the childish atmosphere once again, however indifferent may be the attempt."

A SCREEN PANTOMIME.

"As regards," continues our correspondent, "the inclusion of 'Christmassy' pictures in the programme, I suppose there is some difficulty. Although I do not see why a producing and renting firm should not secure a reasonable return by the production of a good film in the nature of a pantomime. If I remember rightly, some four or five years back an American firm did do something in this direction. I believe it was founded on the always popular fairy story, 'Babes in the Wood.' But again, if my memory serves me correctly, it was only advertised as being shown at one cinema in the heart of London, and I do not remember seeing it announced at any of the suburban houses. Yet what possibilities cinematography affords for the production of such a story! I can only hope that your comments will be read, marked, and inwardly digested—with or without the Christmas turkey."

[Our correspondent's criticism should not pass unnoticed. As an industry it must be confessed we have failed to cater for purely Christmas custom. There are, we know, exceptions, but they are few and far between.—ED.]

BRIGHTNESS THAT BRINGS PATRONS.

WHERE THE CINEMA SHOULD SHINE.

There is no enemy to successful cinema management more insidious than slothfulness, and no more depressing and repellent evidence of that slothfulness than dull and dirty metal-work. Look at the brass work of a picture theatre, and if it is habitually tarnished and discoloured, you may bet your last shilling that decay has set in so far as the prosperity of the house is concerned.

The name of Oakey has been synonymous with brilliance in the polish line for very nearly a century, and the well-known knife polish, metal polishing paste, and other products of the Wellington Mills need no introduction to our readers. There is a new member of the Wellington family, however, on behalf of which a word may be said. Keeping pace with the growing public preference for liquid polishes, Messrs. John Oakey and Sons, Limited, have recently introduced a liquid metal polish which, with a minimum of labour, gives a burnish that lasts for a considerable time. It is equally suitable for all metals, including silver, and for window-glass, mirrors, &c., and its brilliant qualities are due to the particular attention given to the mixing of its ingredients. Needless to say, with a firm of such high standing, these are of the very best, and the result is one which does infinite credit to the firm, and should help to enhance its already great reputation. It is, in fact, what it is claimed to be—a "shining example" of efficiency and enterprise.

Let one resolve for the New Year be to see that brightness obtains at all times; the duller and dirtier the weather, the more need for brilliance and brightness about the cinema. Drop a line to Oakeys, Wellington Mills, Westminster Bridge Road, for prices for quantities. It is worth while.



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WHY THE CINEMA SHOULD SHINE AT WEMBLEY.

BARRINGTON HOOPER'S FORCEFUL CASE.

It was a matter of surprise to visitors to Wembley last year that the cinema industry should have been so inadequately represented at the British Empire Exhibition. Therefore it is interesting to know that the Editor of THE CINEMA TECHNICAL SUPPLEMENT has been giving this matter his consideration. With such powerful support there is little doubt that the omissions of last year will be easily rectified in 1925.

True there were plenty of cinemas at Wembley, for practically each of the Overseas Pavilions had its display of moving pictures showing what the Dominions and Colonies had to offer in the way of attractions to tourists and settlers, and exceedingly interesting was the programme provided. But they were not there as exhibits of the film industry itself. The cinema as a factor of modern life had no place of its own in the British Empire Exhibition. To that extent Wembley was incomplete.

The British Empire Exhibition was intended to be representative of the best that every industry in the British Empire could show, and although obviously even in an exhibition so vast as Wembley it was not possible to interpret this quite literally, it was certainly regrettable that an industry of the growing importance of the cinema industry should not have taken part.

All the reasons which may be brought forward to support the participation of any single industry one likes to mention may apply with equal force to the film industry. It is a young industry, which in this country has not yet developed to anything like the importance that attaches to it in America. The reasons for this are well known, and need not be given here in detail. Many of them can be overcome.

The potentialities of the film industry in Great Britain are enormous. We have a background for historical films that even America has to call upon. We have almost infinite varieties of scenery which have never yet been shown upon the screen. We have actors and actresses who can and do compete favourably with the best other countries can produce. What then is lacking? The answer can be given under two general headings. First, capital, and here one would spell CAPITAL with capital letters, as it is of primary importance.

The second is the right type of commercial brain. There is no gainsaying the fact that hitherto the *production* side of the industry has not attracted the man of big business with big capital to invest. True, there are some, but they are the exceptions rather than the rule.

Surely it is for these reasons then that in cinemas all over the country the pictures provided are almost entirely of foreign manufacture. Of course, there are many other reasons, but these could all be overcome, and really only exist through the absence of the two prime factors already quoted. It is said that the British film industry cannot thrive against the flow of Ameri-

can pictures that pour into the country. There are other reasons which from time to time are brought forth to justify the industry's limited development. No doubt there is a certain amount of truth in them all, but few will deny that the reasons given herewith are fundamental.

Here then is surely sufficient reason why the film industry should show itself in the Empire's shop window at Wembley. For here the big brains of business, the men who control the finances of the Empire foregather. No better opportunity can be found to demonstrate the possibilities and opportunities that are offered to the man of big business by the film industry.

Wembley provides a golden opportunity that those in the cinema industry should not miss, of placing before the business and commercial world the story of its present limitations, its limitless possibilities and the fruitful unexplored potentialities that lie available for those of financial and commercial enterprise. The opportunity is there, too, for the cinema industry to show the great advances that have been achieved in face of overwhelming difficulties. The cinema trade must not be classed the Cinderella of commerce. Let Wembley be the Fairy Godmother that puts her in her rightful place.

SAFEGUARDING THE CINEMA.

LIGHTNING CONDUCTORS ESSENTIAL.

Just recently a well-known meteorologist uttered a very strong warning against the danger of allowing places of public assembly, particularly those in which electrical machinery is housed, to be used without an efficient lighting conducting system being installed. And yet how many cinemas are there, even to-day, entirely devoid of any such protection.

We are reminded of this by the receipt of an interesting little brochure upon the subject of "Lightning Conductors," issued by W. J. Furze and Co., Limited, Traffic Street, Nottingham, in which a veritable mine of information is accorded those who have in mind the installation of lightning conductors, vanes and finials of special suitability for cinema use. In this handy little publication will be found a practical treatise upon the essentials of a lightning conductor system; while helpful data as to the various classes and their cost is also given. And when one comes to examine these details it is astonishing how inexpensive this valuable protection to life and property really is.

The Furze people will need no introduction to the cinema world, for their curtain control devices, their light dimmers, directional signs, exit boxes and other metal-work specialities are well known. We recently described in these columns the attractive single trough letter sign at King's Cross Cinema, and it is good to know that the firm has fixed several others of similar kind in London and the provinces recently.

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FURNISHING A THEATRE.

AN EXAMPLE FROM THE MIDLANDS.

By GEORGE PIXTON.

I take this opportunity of wishing all proprietors and managers of cinemas a very bright and prosperous New Year. Now for a few words on the old topic—the furnishing of a cinema theatre. This is a most important factor for the success of any theatre, and applies with equal force to those who are thinking of renovating their existing theatres as to new companies that are being formed where building is contemplated. As most of the readers of this journal know, I have had forty years' experience in the furnishing of cinemas and the manufacturing of seats, and even after this long period I find I still have a great deal to learn. One simply gains knowledge by experience, and after careful reflection arrives at the conclusion that if we only knew what we did know, we would be wise to say very little about it.

At the present time I am very busily occupied in the decorating and furnishing of a cinema in the Midlands, which when finished will, I think, be one of the most up-to-date and elaborate in the country. The old concert hall, which is being entirely reconstructed, I have every reason to believe was the first place in the British Isles where pictures were shown. The whole character of the hall, which was Gothic, is being retained, and I have decided to treat the interior in the same style, introducing bright Eastern colouring with stained glass windows, of Shakespearean subjects, on each side, this being the county in which the great bard spent his early days. There are niches and recesses on each side of the balcony, formed with the true Gothic ceiling, and these are being decorated by one of the leading London fresco artists. In the various panels in the auditorium are Eastern paintings in oil, so that when the show is not on and the lights are up, they will afford a great treat for lovers of art. When the work is completed it will stand the severest criticism from those who are connoisseurs and can appreciate this form of decoration. The recesses are to be furnished with tables and chairs of the Hepplethwaite style.

The floor coverings throughout the theatre are of a heavy quality of Turkey carpet, specially made in bright Eastern colourings, that which dominates being red, or rather scarlet. The alcoves will find many patrons for light refreshments while they are enjoying the pictures or the orchestra. The directors of this enterprise are to be congratulated upon their selection of chairs. They are of old brown oak with inlay, the tub pattern, covered with the bright primary Eastern red velvet. The directors very wisely fell in with my views in having the same style of seat throughout, for I maintain that it is the position of the seat in the theatre that one pays for. Then, again, why not study

to make every patron comfortable, irrespective of the price that is paid for admission?

The staircases in this theatre will be a very striking feature, as they are an exact replica of one of the finest Gothic oak staircases in the country, a copy of one in an old Warwickshire hall. I may say that some considerable trouble was involved in order to get permission to have this copied. The new staircases are being constructed of the best selected oak obtainable, and a number of skilled carvers are now busily engaged completing the work.

The patron of what is termed the "legitimate" theatre has undoubtedly to thank the cinema for the comfort that is being secured by degrees in the ordinary theatre. I mention this because several of the West End London theatres are now installing a comfortable seat for patrons of the pit, in lieu of the old forms which were hard and uncomfortable to sit on. There is no doubt that the seating in any place of amusement plays a most important part in the success of the house. So long as a patron is comfortably seated, even though the show is not quite suited to his taste, he comes out rested and is to a certain extent satisfied. If, on the other hand, the show is excellent and he has to endure an uncomfortable seat, he may go away disgusted.

Unfortunately there is nothing new in architecture or interior furnishing from a designer's point of view. To get a restful class of design we have to go back to the designers of the 18th century, such as Adams, Chippendale, and Sheraton. Such spasms as the æsthetic, and later the futurist, character design is only a passing fancy. It is interesting, and to a certain extent amusing, to look at for the first time, but after that it palls on one. It is a great pity that the Government does not encourage young designers to create something after the style of the great artists who lived in the middle of the 18th century.

[This last suggestion, coming as it does from an expert of the experience of Mr. George Pixton, the founder of Pixton and Co., and now furnishing director of J. Springer, Limited, is certainly worthy of serious consideration.—THE EDITOR.]

"ACCURATE'S" NEW BROCHURE.

With the New Year the Accurate Check Taker, Limited, are issuing an up-to-date illustrated booklet describing their famous ticket-issuing and registering machines in detail. A copy may be obtained at the address of the company, 17-21, Tavistock Street, Covent Garden, London, W.C. 2. In view of the anticipated further reduction in, if not total abolition of, the Entertainment Tax, the question of automatic ticket-issuing and checking machines must come to the fore, and showmen will be well advised in securing a copy of the new brochure, which will be found to be very interesting from more than one view-point.

THE PART OF THE WIDE APERTURE LENS IN IMPROVED PROJECTION.

That cinematographic projection has made rapid advances in the past few years is a mere statement of fact, but it is doubtful whether the average exhibitor realises the possibilities in the direction of still further advancement that lies in the direction of the employment of wide-aperture objective lenses. It is well, of course, to have the most modern and precise projectors, the most efficient arc-lamps, the truest combination of carbons, and the highest photographic quality in films; but without the greatest care and scientific accuracy in the assembling of the optical system, the road to perfect projection is but half traversed.

The production of objective lenses capable of projecting upon the screen an enlarged image, sharp and true from edge to edge, crisp and detailful in definition, and free from aberration and distortion, while working at the fullest focal aperture and passing the maximum of light through the film to the screen, has been the constant object of optical research and experiment. Not alone is the quality of transparence in the glass itself to be taken into account, but perfect scientific accuracy of formula must be attained by process of "patient study" and research—and once attained, must be reproduced with absolute precision. It is no exaggeration to say that in the grinding and assembling of the components of one high-grade cine-projection, wide-aperture lens, dozens of lenses developing minute faults have to be thrown aside as imperfect.

During the past year or so several very beautiful lenses have been evolved by the leading optical specialists, each having their own particular claims. One such has reached me from the well-known firm of L. Le Personne and Co. Styled the "Siamor," Series V., it is an astigmatic lens of great beauty and remarkable power. It has a clear glass aperture approximating to $2\frac{1}{2}$ ins., and has a range of equivalent foci commencing at 160 m/m, and increasing by steps of 5 m/m to 200 m/m.

A flanged tubular extension of the back part of the lens enables it to be slid into the ordinary focussing jacket, fitted to the majority of projectors, or it can be purchased complete with jacket ready for use on most of the machines in current use.

The glass used in the manufacture of the "Siamor" is a pure colourless variety of perfect optical quality, and this, in conjunction with the high standard of surface polishing, renders loss by absorption so small as to be negligible.

Actual tests, carried out with a lens of 160 m/m focus under ordinary working conditions in a cinema, the atmosphere of which was fogged by tobacco smoke, demonstrated in no uncertain manner the advantages of the new lens. Side by side with a lens of reputable manufacture and equal focus, mounted in a jacket of identical periphery, the "Siamor" projected a picture

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Not even the excuse of prohibitive cost can be advanced against this fine optical instrument, for its price is modest out of all proportion to its value as an aid to perfect projection. The exhibitor interested in securing improved screen presentment and, at the same time, appreciably decreasing current consumption, will do well indeed to explore the possibilities of the "Siamor" wide-aperture cine-objective lens, which is obtainable through the usual trade channels: or details may be had direct from the offices of L. Le Personne and Co., 99, Cannon Street, E.C.

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MUSIC IN THE CINEMA.

IMPROVEMENT IN THE PUBLIC TASTE.

By A MUSICAL CRITIC.

No one recognises more readily than I do the immense improvement that has been made in the music of the cinema. But in saying that, let it not be imagined that there are not further opportunities for making the picture theatre still more attractive to the public from the musical standpoint alone. And I am bound to assert that there has been nothing like that advance on the musical side that has been accomplished in the matter of production, especially, of course, in respect of the super-film. Yet the two ought almost to go hand in hand. Of course, my remarks are not directed at the super-cinema; I am dealing exclusively with the average theatre—the theatre which caters for the vast majority of cine-goers. I realise, too, that in most of these theatres the leader of the orchestra and his men do the best possible in the circumstances. But that is not enough.

I may possibly be severely taken to task when I say that the cinema has done much to improve the musical taste of the public; nevertheless I claim it to be a fact. That being so, you have attending the cinemas to-day a more critical audience so far as the accompanying music is concerned than was formerly the case. As the public have learned to discriminate, and that very keenly, between good and bad pictures, so they have gradually acquired a finer sense of the qualities of the orchestra.

NEED OF FUNDAMENTAL TONE.

The great fault at the moment is unquestionably that the leader and his men have to negotiate and render musical items scored for an orchestra of at least double their number. Beautiful movements have to be chopped up with probably only eight bars as a theme used throughout a two hours' run. With it all there is a lamentable absence of fundamental tones. One might almost compare the average cinema orchestra with an unfinished picture. Although pleasant to view in its high lights, the perspective depths are missing.

THE PIPE ORGAN.

Is it possible for the management of cinemas to remedy the defect? Undoubtedly. With a well-selected pipe organ as a backing the rest could be safely left to the orchestra. Such an instrument is well within the reach of the class of cinemas to which I am particularly referring. And I venture to say, with the economy that it would be possible to effect, the proprietor would get back his capital outlay within 18 months or two years. And instead of having that orchestral thinness, that lack of fundamental volume of tone, there would practically be the equivalent of a full orchestra. There would be that proper interpretation of the score which is not possible otherwise, and there would be that delightful variety of light tone and shade that is so essential.

RECENT MUSICAL NUMBERS.

It is gratifying to find that music publishers are giving much more direct attention to the requirements of the cinema than hitherto. And with improved orchestral arrangements there would be every inducement for them to give the matter closer consideration. For after all there is no doubt that the cinema has been the means of unearthing many beautiful scores that otherwise would have been lying dormant at the present time. In recent musical publications we find provided many things greatly needed by the cinema musician. There is, for instance, more than one recent work in four movements, each of which is published separately—an advantageous arrangement from the cinema point of view. There are also some fine recent numbers for dramatic love scenes, for providing a variety of emotions, for scenes of passion, and finally for dramatic movement of very tense character.

It therefore behoves exhibitors to see that the orchestra is worthy both of their theatre and the films.

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The second and equally important requirement is extreme beauty of "voicing" the organ pipes. And in line with this the ability of the organ to properly play tunes. Tunes are the smartest things an organist can play. They can bring such a wealth of association to lend meaning to a screen situation, will underscore a point or pick the lock of an audience's emotions as well-known popular airs, past or present. Also nothing can become monotonous more quickly than tunes played with a lack of variety of tone colouring in melody or accompaniment. Nothing is so irritating as listening to melody after melody played on the same stop, or a similar one. Variety and beauty of pipe voicing are the twin virtues of the theatre organ. To secure this vital kaleidoscopic changeability, Estey's employ what is called the "unit system." It is sufficient to state that just as from a few primary colours the artist obtains all the tints of the rainbow, so the Estey theatre organist is provided with facilities for mixing and blending these primary tone colours to hundreds



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REVIEWS OF NEW MUSIC.

By DR. GEORGE TOOTELL, Mus.Doc. (Dunelm), F.R.C.O.

A very interesting and comprehensive selection of new publications has been forwarded by Messrs. Keith Prowse and Co., Limited, 159, New Bond Street, W.1. Chief of these in interest to the cinema musician are two sets issued in the Sam Fox Edition—a set of song themes and one of incidental numbers. The "song themes" comprise a set of ten numbers issued in loose-leaf form: these are enormously useful for thematic material, and provide a suitable number for practically any class of film, including even Spanish and Oriental. I recommend this set to all cinema musicians as being of great utility. The incidental numbers under notice are comprised in Vol. I. of "Cinema Impressions," all of which are composed by J. S. Zamecnik, whose name is familiar to all cinema musicians. This set, issued in loose-leaf form, includes ten numbers, all of which can be unreservedly recommended: each one admirably suits the purpose for which it has been written; and the instrumentation is most effective and adaptable to the smallest combinations. This first set comprises "Nippon" (Japanese scene or action), "Enchanting Night" (Nature or quiet scenes), "Mardi-Gras" (boisterous festivity), "Legend of the Sea" (marine scenes), "Hindu" (Oriental and dramatic), "Entreaty" (dramatic love scene), "La Fiesta" (Spanish scene and action), "Moonlit Garden" (love episodes and light scenes),

"The Crusaders" (martial and strong scenes), and "The Awakening" (for scenes of passion and ecstasy).

"Apple Boughs in Bloom" is a pleasing light intermezzo by Gus Swayne, and "The Warrior" is a stirring march by the same composer. These, together with all of the following numbers, are published (in the "Melody Series") for piano, violin, 'cello, and organ—a very useful issue. Walter R. Collins has written two charming light numbers in "A Dream Melody" and "Napolitaine Serenade" (Barcarolle), both useful for sentimental or love scenes. "Isabella" is a bright Spanish waltz by Charles Ancliffe—and he knows how to write a waltz. A light characteristic dance which will be of great utility in comedy scenes is "Hop-pity-Hop," by William B. Godfrey. This is distinctly humorous.

"Dainty Doreen," by Jack Courtney, is a dainty light-intermezzo, while the same composer's "Phantom Parade" is a light grotesque march. I can cordially recommend all these numbers, which are useful for the cinema, and are published at the astonishing price of sixpence each (complete parts).

From Messrs. Bosworth and Co., Limited, 8, Heddon Street, Regent Street, W.1, we have received sets 1 and 2 of their "Film Play Music Series," which are composed by Albert W. Ketelbey, and issued in loose-leaf form. These can be unreservedly recommended to all cinema musical directors: they are well-written music, and each number concentrates on one idea. They admirably fulfil their stated purpose in each case, and are scored for a full orchestra, but will be found fully effective in small combinations—even a trio. The length of performance of each number is given—an advantage which will be appreciated by the cinema musician. Set I. comprises "Dramatic Agitato" (excitement, strife), "Amaryllis" (light, dainty scenes), "Arabian Nights" (Oriental), "Processional March" (stately, ceremonial, or triumphal scenes), "True Love" (sentimental or serious love scenes), and "Mysterious" (weird, uncanny, and apprehensive situations).

Set II., "Comedy" (lively, race, crowd scenes), "The Wanderer's Return" (domestic and sentimental), "Storm Music," "Love's Awakening" (love scenes), "Rhapsody

Appassionata" (tense dramatic), "Agitato Furioso" (riot, tumult, or storms).

I hope all cinema musical directors will make a point of securing these two sets: they will be found a distinct acquisition to the library.

Messrs. Ascherberg, Hopwood and Crew, Limited, 16, Mortimer Street, W. 1, have forwarded an attractive parcel of new publications which will be found to be both attractive and useful in the cinema. "March of the Dwarfs," by Moszkowski, is a quaint and fascinating composition which can be used with striking effect. This is a welcome publication. "Looking Backward" is an effective "pot-pourri," by Herman Finck, of "Memories of Melodies We Love" in the same style as this composer's "Melodious Memories." The melodies introduced are mainly those which were universally popular a generation ago, and still linger in the memory. This will prove a most successful number for the "orchestral selection." "When the Music Dies Away" is an attractive fox-trot by H. M. Tennent, which will prove as popular as the same composer's "When You and I were Dancing." "The Fairies' Ball," by Edith A. Dick, and "Silver Stars," by Gwendolen Coleridge-Taylor, are two charming song-numbers. A show piece for average pianists, which will be very much appreciated, is Charles Ancliffe's "Canterbury Chimes," which introduces tuneful carillon effects in combination with interesting variations on the old English tune "Summer is icumen in," which dates back to about 1226.

From the "House for Cinema Music," Messrs. Maurice Piena and Co., 57, High Street, New Oxford Street, W.C. 2, we have received a selection of cinema numbers which are of much more than ordinary interest. It is encouraging to find Continental composers of note, including those of the "modern" school, either writing for the cinema, or rearranging and adapting their works for that purpose. A composer who is attracting much notice is Joaquin Turina, who exhibits a novel and refreshing style. Of this composer's works we have "Défilé des Soldats de Plomb" (a quaint and grotesque little march), "A la Mémoire d'un Bébé" (dainty and light), "Sur la Gir-

alda" (light and atmospheric), "Jeux" (lively and jolly), and "Danse des Poupées," which is indeed a sparkling little "Doll's Dance." Another writer who is also attracting much interest and attention is Guy Ropartz, whose compositions are, perhaps, of deeper significance. His "Berceuse" is a fascinating, slow-flowing melody of great charm; "The Bell of Death" is a tensely dramatic number, weird and gruesome; "Les Glas" and "The Angelus" are quiet, semi-dramatic numbers which have a fascination quite their own. The name of Gabriel Marie is, of course, well known to all cinema musicians: hardly any composer has written music more effective or useful for film purposes. New numbers by this writer are "Mère Douleureuse" (very sad and pathetic), "Danger Conjuré" (agitated, dramatic), "Sirenes" (light, flowing, dainty), "Sultanes, dormez" (light, dainty), "Funeris" (heavy, slow, dramatic), "Poème d'Espoir" (slow, tense, dramatic melody). Florent Schmitt contributes "Prelude Triste," a slow-flowing melody of semi-dramatic type, while Bourget's "The Evasion" is a furious allegro movement for scenes of strife and excitement. A charming light Chinese number is "Chinoiserie," by Marc Delmas: this is very attractive, as is also "Pelerinage Breton," a slow-flowing and "dreamy" composition. Victor Staub's "Village Fleuri" is a light and dainty "allegro" for light, happy and pleasing scenes. I hope all cinema musical directors who wish to keep out of the ordinary rut will make a point of including those numbers in their library.

From the Herman Darcwski Music Publishing Co., 6, New Compton Street, W.C. 2, we have received a selection of new fox-trots, some of which have already won popularity in the ballroom and cinema. Of these "Cannibola" and "Charleston Cabin" (featured by the Savoy Orpheans) are the best; "Sunnyside Sal" is a one-step with plenty of "pep" about it, and "Colorado" is a waltz which will enjoy great popu-

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larity. "Darewski's 1925 Selection" is a comprehensive pot-pourri of popular numbers.

Messrs. Lawrence Wright and Co., Denmark Street, W.C. 2, have forwarded a large selection of popular numbers, many of which are being featured in this season's pantomimes. "Sahara" fox-trot has proved one of the greatest successes of this year, while other "winners" are "In between the Showers," "Shine," "Sure as You're Born," "Honolulu," "Boo-Hoo-Hoo," "Lips," "Am I to Blame?" "Dream Daddy," "Riley's Cow-shed," "Murphy, McCarthy, McGinty and McShee," "Get upon a Puff-Puff," "Our House will be All Right," and "I wonder what's become of Sally?"

AN ORGANIST OF NOTE.

H. FITZROY PAGE FOR MANCHESTER PICCADILLY.

Manchester takes its music seriously—and it is an axiom that "nothing but the best is good enough" when it comes to cinema music. It is not, therefore, surprising that the management of the superb Picca-



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THE ETERNAL PINPRICK.

UNFOUNDED ALLEGATION AGAINST EXHIBITORS.

Mr. J. D. Gilbert, who is a prominent member of the London County Council, has ever been a severe critic of the cinema. At a recent meeting of that body he took the opportunity to indulge in another pinprick, not, of course, by a direct statement, but rather in the nature of innuendo—always a difficult type of criticism to combat, but nevertheless exceedingly dangerous.

He asked the chairman of the Theatres Committee of the Council whether he was aware that certain cinemas, theatres, and music-halls were in the habit of putting up the price of their seats without notice to the public, if there was a good picture, or a good play, or a crowded house on certain nights. He also wished to know whether, in the interests of the play-going public, each place of amusement licensed by the Council should not be compelled to maintain a fixed number of seats at fixed prices unchangeable at the will of the proprietor.

So far as the Council is concerned, there was obviously only one possible reply, and that was given by Sir Percy Simmons to the effect that the matter was one entirely for licensees; the Council had no power to interfere.

It is pleasant to learn that cinema exhibitors have freedom at least in one direction, one of the exceedingly few in which they are not hampered by regulations and red tape. But these suggestions, by way of a question, serve the avowed opponents of almost every form of entertainment of supplying a weapon to use at the hole-and-corner meetings of the kill-joys. It is only mentioned in these columns for the purpose of putting exhibitors and managers on their guard, to show how narrowly they are watched, and how the slightest deviation from the usual course of business is seized upon to misrepresent the trade as a whole.

A STUPID SUGGESTION.

Of course, members of the industry know perfectly well there is not the slightest foundation for the allegation conveyed in this question. On the face of it, it carries its own refutation. Needless to say, Mr. Gilbert omits to name the "certain cinemas" referred to. Critics of his type usually indulge in vague generalities.

But it must be obvious that in these days of fierce competition, and of none too brisk trade, and with so many good films on the market, that the exhibitor who resorted to the practice which Mr. Gilbert infers to be fairly general would be sounding his own death-knell. Certainly it would be impossible for Mr. Gilbert to point to any regular cinema in the heart of the metropolis where prices are raised when what he calls "a good picture" is shown. Whilst in the suburbs, where the management is to a large extent dependent upon its regular patrons, a policy of this kind would be fraught with serious consequences. Besides, it is contrary to all the recognised principles of successful showmanship. To put up prices for one, two, or three weeks in the year in a suburban house would soon mean the transference of the custom of the regular patrons to the opposition hall generally scarcely a stone's throw distant. The same observation is equally applicable to the large provincial centres, and their surrounding districts.

Mr. Gilbert is evidently in absolute ignorance of the

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methods of the cinema industry. He has not perhaps heard of "first" and "second" run houses. The classification of cinemas was arranged for the purpose of enabling particular theatres to hire good films at rentals compatible with the prices charged for admission. This does not mean that there are not exhibitors who, acting on the principle of good showmanship, pay occasionally high rentals for certain films, in order to please their patrons, which cannot possibly leave much margin, if any, of profit on the week's working. Exhibitors may not be philanthropists any more than Mr. Gilbert, but they are showmen.

It is perhaps useless to invite Mr. Gilbert to be a little more precise. Perhaps after all anything "Gilbertian" must not be taken too seriously. The incident, however, enabled a certain daily paper to suggest that "cinemas had joined the ranks of profiteers." If there is one industry which is free from these obnoxious individuals it certainly is that of the cinema.

THE REWARD OF SOUND POLICY!

In our last issue we drew attention to the fact of Beck and Windibank, Limited, securing the lion's share for the furnishing of Liverpool's New Empire; also the complete installation of special tip-up chairs in the New Capitol Super Cinema, Haymarket, London. At the same time we gave quite a good list of contracts in hand, a list worthy of such a firm. We now learn that this most enterprising concern are busier than ever, having been entrusted with the complete furnishing of

the Birmingham Hippodrome and Bristol Theatre Royal (mentioned elsewhere), and Bellshill Picture House, Motherwell. Several hundreds of tip-up chairs are in hand for the Palladium, Oldham. A really handsome set of tableaux curtains and border are being installed in the New Pavilion, Chestford Grange, near Kenilworth. At the Tivoli Theatre, Hull, entire new stalls and circle chairs and Wilton carpets are being fitted. In addition to these contracts the usual stream of smaller orders are continually flowing in. It is worthy of note that working as they are at such high pressure, so efficient is their organisation, so skilled is their entire staff, that the usual prompt service and high standard of quality is maintained.

A FIREPROOF CEMENT.

USEFUL IN THE CINEMA FOR MANY PURPOSES.

The use of a good cement for repairing damage and filling in cracks in the operating enclosure and about the cinema generally is often called for; but to comply with Home Office Regulations under the Cinematograph Act it is necessary that the cement shall be fireproof. Here is an excellent recipe for a cement that completely resists red heat as well as boiling water.

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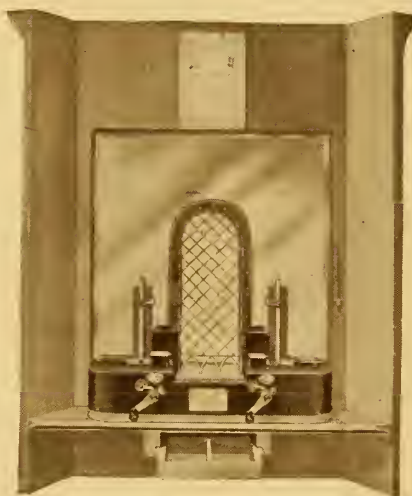
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PAST GLORIES COME BACK.**BECK AND WINDIBANK DIP INTO HISTORY.**

Few cities outside London are as unique in the vicissitudes of its theatres and picture houses as Birmingham.

A town of multifarious industries, its expansion has been somewhat rapid. The progress of town planning has ruthlessly stamped out old buildings and erected modern stately piles. It is regrettable that with this expansion and the extraordinary development of its far-reaching suburbs, with their local cinemas, several old pioneer amusement halls in the city lost their popularity.

The three most notable and at one time most popular halls in Birmingham were the Gaiety, the Tivoli (later known as the Hippodrome), and Curzon Hall. All three have had their doors closed for some years, during which time the buildings have been used for a variety of purposes. It is a happy omen that simultaneously all three halls have undergone reconstruction.

The old "Tivoli," or Hippodrome, is one of the most interesting. It is built almost entirely of terra-cotta. A spacious, lofty building, with conspicuous tower, it was in the old days a popular rendezvous, though the war brought many changes. During the last ten years it has been used by the Government and municipal authorities as Labour Exchange, Local Government offices, and afterwards a dining hall for unemployed. Now it is to come into its old glory. For the past twelve months extensive inside rebuilding has been in progress. We are glad to know that Messrs. Beck and Windibank, Limited, the Birmingham firm of theatre furnishers, with such world-wide reputation, are entrusted with the complete furnishing.

Another old Birmingham theatre belonging to those far-off days, when comfort in seating and charm in furnishings were little thought of, is the Theatre Royal.

This has been claimed to be the oldest provincial theatre, the present building being 150 years old, though Beck and Windibank have in hand the complete refurnishing of a still older provincial theatre, which bears, strange to say, the same title, namely, the Theatre Royal of Bristol.

This theatre is one of the old Royal Patent Theatres, and the Royal Coat-of-Arms is still to be found above the proscenium arch; also the old Royal Box so frequently used by the Kings of England is still in existence. The following is an extract from an old programme:—

"The Theatre Royal was erected in 1766, and opened by David Garrick. The old front was pulled down in 1904, and the present modern structure erected; the interior of the theatre is, however, unaltered structurally from the date of opening, and the old pit, the Royal Box, and the wonderful sounding board ceiling is often visited by antiquarians from all over the country."

It may also be of interest to know that this theatre, after being closed for some little time, was opened at Christmas with pantomime by Mr. Douglas Millar, the new lessee and manager, in conjunction with Mr. Milton Bode, of the County Theatre, Reading, who are both very well known in the profession. It is being entirely redecorated and refurnished, the latter contract having been entrusted entirely to Beck and Windibank, Limited.

A FINE CINEMA ORGAN.

One of the largest cinema organs in this country is the fine four-manual instrument at the Piccadilly Picture Theatre, Manchester. Specially designed to take full advantage of the acoustic properties of this large hall, it has exceeded all expectations, and the builders, Messrs. Ernest Wadsworth, of Manchester, may well be proud of their achievement.

The chambers containing the action, swell boxes, and pipes are placed behind trellis-work on either side of and above the screen. No curtains or other hangings obstruct the emission of sound, and therefore the pure, rich volume of tone is heard by the audience. The orchestral and great organs are respectively on the right and left of the screen, and the solo and choir pipes speak from above. All four are enclosed with pneumatically worked shutters. The entire action is pneumatic, with a relay half way up, and is wonderfully prompt.

The console is the only part visible, and is placed to the left of the orchestra, and at such an angle that the organist has a clear view of the screen directly above the music desk.

Mr. H. Fitzroy Page, the organist, whose brilliant performances are not only a feature of the Piccadilly, but are also broadcasted regularly from the Manchester wireless station, is enthusiastic about his charge.

CATERING FOR THE ORCHESTRA.

The importance of good music in the cinema requires no emphasising. The difficulty exhibitors experience is in selecting the right, and at the same time most economical, orchestral equipment. But even this has been greatly minimised by reason of the fact that many firms are now making a special feature of catering for the requirements of exhibitors in this direction. Amongst these firms is that of J. Springer and Co., whose new Orchestral Department at 91, Shaftesbury Avenue, W., is now in full operation, under the charge of H. R. Nathan, who is assisted by Mr. Wall. Here can be inspected the interesting harmonic synchronising piano, which has found great favour with composers, who are delighted with the increased range of chords that it is possible to obtain. Its fundamental qualities are claimed to be a great backing for a full orchestra. It is pointed out that the extra heavy felting of the frictional parts of the instrument enables it to withstand the heavy usage to which orchestral pianos are subjected.

A new musical sound effect outfit is another special feature of the department. The "farmyard effects" outfit is surprisingly realistic.

A special feature is made of pipe organs of medium power. It is now possible to have a real *pipe* organ installed in a theatre, fixed complete with electrical blowing arrangements for £725. Good reed organs especially built for orchestral purposes range in price from £140 to £550.

Other exceedingly useful additions to any orchestra are the new "Gripall" music desk and a conductor's cabinet fitted also with this very serviceable device. The interior of the cabinet has a special compartment to hold the violin and case, music racks for reserve scores, and there is also a convenient drawer, three inches deep, which can be utilised for spare parts.

IN BRIEF.

INQUIRER (Aberdeen).—The unsightly cracks in the stonework will best be eliminated by filling with the special cement known as "Marvellous." This can be procured from Harrison Bros., Palace Chambers, Westminster, S.W. 1.

WAYMAN (Clapham).—Put more water with it—the paste, we mean.

H. A. W. (Bradford).—We have on more than one occasion answered this question. "Klenostrip" will remove the soiled paintwork from the borders in no time.

A. A. (Streatham).—The case you mention is essentially one for exterior flood illumination. See the excellent example of this at a Guildford cinema, illustrated on another page. Write to the General Electric Company, Kingsway, W.C.

ARTHUR HALE (Preston).—One of the best damp-resisting compounds we know of is "Semento," marketed by Beecroft, Limited, St. Peter's Close, Sheffield. Write for their special booklet, "Scientific Waterproofing of Cement."

BUILDER (Harlesden).—If it is necessary to paint over the surface of the new cement, put on a preparatory coat of "Nephelene," and finish with two coats of "Pintamin," both marketed by the Robbialac people, Stratford, E.

VERNO (S. London).—There are several excellent paste powders. Write to the Liverpool Adhesive Paste

Company, Robert Street, Liverpool, for a sample of their L.A.P. Powder.

MAJOR A. (Acton).—If the walls are damp, the paper is bound to come off. Treat the wall surfaces with Ratcliffe's "Glutenglass," sold by J. H. Ratcliffe, Southport.

PARTICULAR (Weston).—Here is an excellent cream for French-polished doors, pay-boxes, and other interior fittings. Boil together a quart of soft water, 4 ozs. of shredded beeswax, an ounce of castile soap, and a quarter of an ounce of pearlash. Shake well and use often.

A. W. (Ilfracombe).—Associated First National are the only renters sending out films on a special adaptable spool. But we hope others will soon follow suit.

K. L. N. (Barnsley).—The "grease on the film" is, no doubt, caused by an excess of oil on the projector. Too much oil is worse, from the film viewpoint, at any rate, than not enough. Thoroughly clean off *after* oiling.

LESSEE (Birmingham).—Yes, you have 39 feet, and can successfully employ back projection. Send us exact details, and we will advise you. A Dallmeyer Supplementary lens may be an advantage.

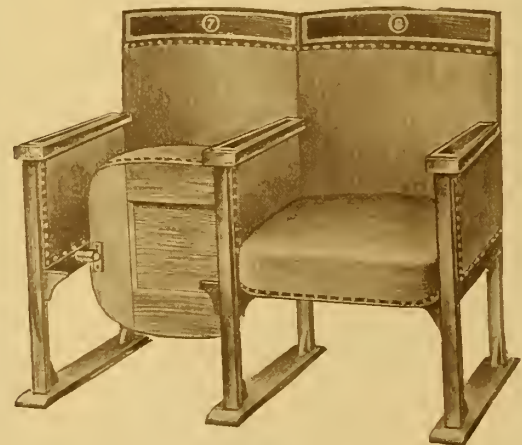
TRIER (Manchester).—Write to your local branch of J. Springer, Limited. They specialise in the maintenance of floral decoration by contract.

HARMONIC (Scarborough).—Our contemporary was speaking generally. In your case, an instrument of the "Orgapian" description would give you *everything* you need.

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The Latest Luxury

for Cinema goers is Turner's "Harlech" chair. Soundly made of hard wood, constructed first and foremost for super comfort. It is a good style design as the illustration shows, and is worthy to rank with the "Warwick," "Balmoral," as a chair de luxe. Similar in design—but with iron legs—is the "Cambridge" for second-price chairs and so carry the scheme through your cinema. Write for a sample chair and we think you will decide on "Harlechs" for your balcony. Made by "The Firm of Experts."



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Telegrams: "Cinechair, Birmingham."

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CLEAN PICTURES WITHOUT "RAIN."

WHERE NEW FILMS ARE EXCHANGED FOR OLD.

The cinema public have to-day become educated as to the difference between a clean picture, free from rains, and a dirty one. In leaving cinemas, I have of late heard the remark made in regard to more than one super film—a good picture, but very dirty and scratched.

This damage to a picture can be largely mitigated, if not entirely avoided, by having films cleaned and treated. One firm specialising in this work is the British Film Cleaners, Limited, whose works are situate within ten minutes' walk of filmland. Their workshops would be a credit to any business. They have maintained and carried on the laboratories during the last two and a-half years at a great cost, for they realise the value of their work to the trade. It is to be hoped that the trade will also appreciate their efforts in this very necessary economy.

Used films which have become scratched, and the scratches filled with dirt and oil, cause the "rains" which are so trying to the eyes, the oil and dirt which is spread over the surface depriving the picture of its clarity and sharpness of definition. The sprocket holes also become clogged with dirt, and the result is that they become pulled and torn by the action of the sprockets and a too tight gate on the sticky film.

The British Film Cleaners by their process, which they claim is superior to any other in the market here or across the

Herring Pond, entirely remove all the dirt, so that the picture can be sent out clean and clear.

Unfortunately, the scratches once made in the emulsion will refill with dirt. This, however, can be prevented by having the films treated by the British Film Cleaners' process of coating, which not only prevents the recurrence of "rains" from old scratches, but also strengthens the sprocket holes and allows the sprocket wheels to work more freely without pulling on the film and tearing the sprocket holes. This treatment renders films that are brittle, pliable and elastic once more, thus very materially lengthening the life of the copy.

It is really advisable to have all films treated when quite new, as the coating protects the picture from being scratched. What scratches there are only penetrate the coating, and these, after the film has been cleaned, can be obliterated by recoating, thus allowing the copy to go out on booking in a practically new condition. All the scratches made in the celluloid side can always be entirely removed, but scratches cannot be removed from the emulsion if it has been scratched before treatment.

It is claimed that by using this process the life of a copy is prolonged 100 per cent., and the company emphasise the fact that they extend a cordial invitation to all renters and exhibitors to inspect the laboratories whenever they are in the neighbourhood, where they will find that scrupulous care is taken of all films in their charge, and every effort made to maintain efficiency.



Views of the "Film Doctor's" Laboratories.

THE POSITION OF THE OPERATOR.

THE CASE FOR COMBINATION AS PUT BY HUGH ROBERTS FOR THE N.A.T.E.

It is pretty generally admitted these days that the right of the employee to combine for the purpose of collective bargaining, if fairly and tactfully handled, is a thing to which the employer need take no exception. The cinema operator has for long been a "bone of contention" between the National Association of Theatrical Employees and the Electrical Trades Union, and in some cases the exhibitor has had the unenviable experience of finding himself in the position of buffer—to the detriment of his business interests.

Mr. Hugh Roberts, the general secretary of the N.A.T.E., puts, in the following article, the case for his association, and we publish it in the sincere belief that it will be read with as deep interest by the exhibiting side of the industry as a whole as by the operators themselves.

THE NATIONAL ASSOCIATION OF CINEMATOGRAPH OPERATORS.

An article in the old *Optical Lantern and Cinematograph Journal* of September, 1905, was about the first serious call to operators to combine. It caused a good deal of discussion among cinematograph operators and lanternists at the time, and for a few months the correspondence was both interesting and practical, but, with their usual apathy, the vast body of operators did nothing further to secure the object, and it gradually fizzled out. There were a few, however, more far-seeing than the general body, and more deeply impressed with the necessity of action, who pondered the matter over and discussed it among themselves, and finally decided that if it were possible a union of operators should be formed. Here, however, they were met with a serious difficulty—viz., want of funds. They, without exception, were operators—men who had nothing further to depend upon than their weekly wage; no reserve to draw upon for the necessary preliminary expenses—and a deadlock ensued for some time, not for want of enthusiasm, but for want of means. The majority of the originators were employed on picture turns at music halls, and it occurred to them that as there was an organisation in existence, the National Association of Theatrical Employees, which covered all classes of theatrical workers, this association might extend them a helping hand. After several informal meetings had taken place, a notice was inserted in the theatrical and trade papers calling a meeting of operators at the offices of the N.A.T.E., 29, Wellington Street, Strand, for April 5, 1907, and at that meeting the "Bioscope Operators' Association" was launched as Branch No. 10 of the N.A.T.E.*

The objects of the association were agreed to as follows:—

(a) To promote and protect the interests of qualified operators, and to raise the status of their profession.

(b) To encourage its members to acquire a full knowledge of the science of their business, and to keep them well advised of new inventions and current trade topics and events.

(c) To establish a standard of proficiency by qualifying examinations.

(d) To secure the recognition of a minimum rate of pay for each class of work.

(e) To provide legal advice and (at the discretion of the committee) legal assistance.

(f) To keep an employment register and otherwise assist unemployed members to obtain employment.

(g) To grant relief, by means of the benevolent fund, to any member (as per rules) in distress or temporary need, and such other benefits as may be hereafter agreed upon.

From the formation of the society until the present moment, these objects have been steadily kept in the forefront of the movement, and, as necessity has arisen, others have been added.

Qualifications.—The association has taken a decided stand upon this question. Since its formation it has advocated that every man, before he was allowed to take charge of a machine and outfit, should be licensed as competent by the authority responsible for the working of the Cinematograph Act. Taxi-cab drivers, and other users of mechanical power where the safety of the public is concerned, in a very minor degree to the operator, have to satisfy some responsible body of their competency. Why not the operator? The competent man has nothing to fear and much to gain, while the incompetents should be deleted. Deputations on this subject from the association have been received by the L.C.C. and other licensing authorities on several occasions, and also by the various Home Secretaries.

In conclusion, the National Association of Cinematograph Operators, from its advent in 1907 up to the present day, have sought to improve the conditions of the operators in every phase. Its path has not been an easy one, but, in spite of the obstacles, it has justified its existence. It is out to maintain the proper status of the operator and to secure to the industry men with qualifications that are a credit to the calling.

Further particulars concerning operators can always be obtained from the general secretary of the National Association of Theatrical Employees, King's Chambers, Portugal Street, London, W.C. 2.

* The Title of Association was soon altered to Nat. Assoc. of Cinematograph Operators.

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FINE FLOOD-LIGHT EFFECT.**GUILDFORD CINEMA POINTS THE WAY.**

If one were asked to-day to name the brightest spot in picturesque Guildford, the answer would have to be the Woodbridge Road Cinema. This popular and admirably managed picture theatre has adopted the exterior flood-lighting so often advocated in these columns; and the night photograph here reproduced goes further toward demonstrating the splendid effect produced than can any descriptive word of ours.



Woodbridge Road Cinema.

Four G.E.C. floodlight projectors are fitted immediately above the entrance, at angles which project dispersed beams of light over the entire front aspect of the building, on the top of which a single floodlight is perched immediately in front of the flagstaff. The result, as can be seen, is highly effective from the publicity viewpoint, the building standing out in sharp contrast to its surroundings. Osram Projector Type lamps are used exclusively.

A GO-AHEAD FIRM.**HALL AND DIXON'S SUCCESSES.**

That is a trite old saying: that nothing succeeds like success. We observe that Hall and Dixon, the well-

known theatre and cinema furnishers and decorators, of 19, Garrick Street, W.C., to whom we have had on more than one occasion to refer in these columns, is forging ahead with unabated vigour.

At the fine new cinema at Hayes, Middlesex, this firm are installing the proscenium curtain and other draperies, as well as a "Furse" curtain control of the excellent push-button type. A similar control is also being installed at the Grand Pavilion, Bridlington, where Hall and Dixon are also carrying out other work. At the Cinema de Paris, which has recently changed hands, new carpets, draperies, proscenium curtains, and a "Furse" control are being put in by this go-ahead firm.

One of the several specialities of the firm is fibrous plaster decorative panelling work, and on a recent visit to the Garrick Street showrooms we saw a beautiful display of these artistic productions.

Seating, electric installations and fittings, as well as silk shades in a range of novel and exclusive designs are among the many items for which Hall and Dixon have an enviable reputation in the cinema and theatre world.

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WHAT OF WEMBLEY?

IS THERE TO BE A CINEMA SECTION?

In our last issue we urged that steps should be taken for the formation of a Cinema Section for the Wembley Exhibition in the event of its being continued next year, a question which was at that time under discussion. Since then it has been definitely decided that we are to have a second year of the Exhibition. It is, therefore, now up to every section of the industry to consider without delay whether it is to be substantially, and not merely officially, represented. The first initial step rests with the Kinematograph Manufacturers' Association. But, naturally, they cannot be expected to act single-handed. Obviously, it is a matter which should interest all branches of the trade, and the only method—by no means a satisfactory one, it is true—is to convene at an early date a conference of representative interests, and ascertain to what extent the proposal would be enthusiastically supported. For in a scheme of this character it is enthusiasm only that counts. And that, it is to be regretted, is not one of the outstanding qualities of the trade as a whole, although it is pleasing to be able to confess that the success which attended the Garden Party last summer gave indication of an awakening from the lethargy which has been a characteristic of the industry when projects of this nature are put forward. If the same spirit can be invoked in connection with a Wembley Cinema Section the result need not be in doubt for a moment.

LAST YEAR'S DIFFICULTIES.

The Kinematograph Manufacturers' Association, and its genial and able secretary, Mr. Brooke Wilkinson, were considerably handicapped last year in their efforts to secure effectual representation. What happened previously was that a combined Cinema and Photographic Section was formed, and we know that Col. A. C. Bromhead and Mr. Wilkinson did everything possible to make it a really live venture. But the odds were against them. There was not that cohesion in the industry itself which is essential to success, whilst the representatives of the photographic trade appeared to be in a somewhat similar difficulty, with the result that they in effect withdrew. In the end it was impossible for anything to be done. Money, of course, was one of the main considerations, and, without wishing to criticise, it must be admitted that the requirements of the Wembley authorities were, to say the least, distinctly onerous. There is reason to believe that the experience already obtained will induce them to be more amenable to conceding reasonable terms and conditions.

When it was found that it was impossible to organise a section for the trade in the industrial side, a sugges-

tion was made for a Pavilion, in which cinema entertainments could be given—an idea certainly well worthy of serious consideration. But irrespective of the heavy cost of such a scheme—somewhere round about £50,000—there was another "snag," which was quite insurmountable, having regard to the fact that the amusement rights had already been disposed of. So that a fortuitous coincidence of circumstances operated against anything, outside individual action, being undertaken last year.

TO-DAY'S OPPORTUNITIES.

But past failure, for which no one can be really blamed, is no excuse for inactivity now. Would it not be advisable to give the trade, as a whole, an opportunity of expressing its views on the subject? Admittedly a difficulty presents itself in enlisting that wholehearted support which is necessary. Primarily, of course, the scheme is one for manufacturers, but, after all, other branches have an indirect interest. It will possibly be asked in what way exhibitors and renters could benefit? It will be argued that they have really little, if anything to show at an exhibition of this kind. But is it not true in the cinema industry, as almost in every other commercial undertaking, that what operates in assisting one section reflects itself in a more or less degree in other sections? Certainly, all must be animated with the common desire—to see British cinematography take its proper place in the cinema industry of the world. And it would be lamentable if for the second year of the Exhibition the British trade was again unrepresented collectively. For it must be emphasised that the Exhibition is solely for the display of British products. That was the principle strictly adopted last year, and we understand it will again be adhered to. To say that on the technical side we have nothing to show which would interest visitors, and especially those from the colonies, is wide of the truth. And such a display could be made much more effectively by combination rather than by individual enterprise. This was demonstrated at the British Industries Fair, at which, by means of collective organisation, quite a brave show was made—in fact, it surpassed that of other exhibitors. True, Wembley is a much more ambitious undertaking, but the opportunities are compensatingly greater.

WHAT ABOUT BRITISH FILMS?

Reference is made above to the project put forward last year for a Pavilion—undoubtedly a very costly scheme. The idea was to have a main hall in which British films could be shown before release, and a structure around the sides in which British cinematograph exhibits from every firm could be displayed. It is useless to ignore the fact that at the moment British producing studios are idle. But what have the producing firms to say? Is there no possibility of something being done between now and the spring, despite the stereotyped objections which are sure to be put for-

ward? We are out to enlist the good will of our Colonial friends in British films. Does not Wembley afford a unique opportunity? Unless the spirit of enterprise can be kindled in order to seize upon such an obvious chance of getting a British output more firmly fixed in the Colonial markets, then the sooner we give up playing with production the better.

No matter what may be said to the contrary, this is an undertaking of such magnitude that it must have the industry, as a whole, behind it. In view of what is happening to-day, it unquestionably is to the interest of exhibitors to be able to rely upon the output of some British studios for a supply of good films.

GET TOGETHER.

In these circumstances, we suggest that the Kinematograph Manufacturers' Association should, without delay, convene a representative conference of all branches of the industry, and discuss the problem with a view of ascertaining if it is not possible to obtain whole-hearted co-operation for a cinema section at the Exhibition. By co-operation mountains can be moved. Generally speaking, a large section of the public still need educating in regard to the industry, if it is to occupy a right status in the world of art and entertainment. And Britain must not take a back place in cinematograph art—for such it is—any more than she has done in painting and sculpture. We have inventors; we have manufacturers. They have already contributed much to the progress of the youngest of the sacred band. But they need encouragement, to which world-wide publicity will materially contribute. Un-

questionably the proposition is one that, if carried out on right lines, must impress upon the authorities and the public generally the fact that British cinematography has done more than many imagine, whilst its possibilities are unlimited. Therefore, it must have that recognition financially and commercially which it deserves.

ASKED AND ANSWERED.

ANXIOT'S (Sunderland).—There is no need to keep the halves of the tax-free seat tickets. In case of emergency, get ordinary postage stamps, but be sure they are *torn in halves*.

RUMPS (Hackney).—If the doorman "clouted" the youth, he acted outside of his duty, and you are not liable for the assault. Get a more human doorman.

I. FRENCH (Coleshill). You say that your screen is white coated, but you do not mention whether it is a "cloth" or a plastic screen. You could redress the surface with Walpamur, or give it a dressing of the special "Glossolar" silver paint described in our last issue. Send fuller details, and we will advise specifically.

NORMAN STANCLIFFE (Manchester).—Thanks for your remarks. Always glad to help. Quite agree to your suggestion. Write us when ready.

Take this opportunity of conveying our Season's Greetings to our numerous friends in the Cinema and Theatrical industry, and our hope that the same mutual confidence enjoyed in past years will be maintained during the coming year.

Our high standards in goods and service are progressive, and represent the firm foundation for universal confidence in our chairs and furnishings.

If you have not received a copy of our latest and most interesting list of contracts send card and a copy shall be sent by return.

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T. Scott Gushart, 22, Ridley Place, Newcastle.
G. Hallett, 6, Victoria Avenue, Penarth.
E. Shepherd, 68, Dame Street, Dublin.
J. B. Mitchell, 4, Carnarvon Street, Glasgow, W.
F. A. Porter & Co., 13, Queen Street, Belfast.



Views of Springer's new cinema chair and furniture factories at High Wycombe, Bucks.

SPRINGER'S NEW CHAIR FACTORY.

WELL-EQUIPPED WORKS AT HIGH WYCOMBE.

To such an extent has the business of J. Springer, Limited, developed during the past year that they have been compelled to seek additional factory accommodation, and they have now acquired the well-known Station Works, Amersham Hill, High Wycombe. The accompanying illustrations give only a faint idea of the extent and character of this factory, which it is no exaggeration to say is the best equipped in the country for the manufacture of chairs for theatre and domestic use. It is under the joint control of Mr. George Pixton and Mr. Alfred Smith. The former, who is the director of Messrs. Springer's furnishing department, is recognised as an authority on theatre equipment, and the name of the latter is a household word in High Wycombe, for he and his forefathers have spent their lives manufacturing in that wonderful little "Chair Town."

The works are now capable of turning out 2,000 chairs per week. They possess a complete saw-mill, chair-making, polishing, upholstering, and carving shops. But notwithstanding this extensive addition to the manufacturing side of their business, the firm have now sufficient orders in hand to keep them fully occupied for three months.

Nothing but wind-dried well-selected timber is used in the works, and intending purchasers of theatre chairs are invited to inspect the factory, for Springers are convinced that a visit will prove most interesting.

Mass production and a thorough organisation will ensure prompt output. A guarantee is given with every seat, the manufacture and construction of which is being continued on old well-established lines. A most effective testimony to durability and workmanship is the fact that chairs are still doing good service in many of the London theatres after ten years' hard wear. This in itself should be an adequate recommendation as to quality.

New patterns of chairs are being devised daily, and every endeavour is made to secure a maximum amount of comfort in a minimum amount of space, this being the primary consideration in theatre furnishing.

Apart from seating, a speciality is being made of parquet floors for ballrooms, as well as oak panelling for dado work, and expert advice in these and all other matters will be gladly given upon request.

Prospective purchasers are invited to consult Springer's, when schemes and suggestions will be submitted for their consideration. These are prepared with a strict regard for the interests of the client and his particular requirements.

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The new "Gripall" patent music desk has proved a great blessing to the cinema orchestra, and especially so in the case of the pianist and organist. By means of this device, users of the piano multiple desk experience no difficulty in always having the themes immediately available. All trouble in keeping in perfect order the mixed folios of music is avoided, as well as the muddling up of the sheets, resulting in lost time and nerve-racking moments. Perfect and even manipulation of the music are the essential qualities of this original idea. The accompanying illustration shows the leader desk. It is mounted on a substantial cabinet fitted with divisions to hold the violin, case, and scores. There is also a large drawer fitted with separate lock and key. The piano desk extends the full length of the keyboard, and there are four "Gripall" fittings attached. The shaded electric light device is adjustable to any required angle, the rays of which are equally distributed over the music and keyboard. A musical critic who has thoroughly tested this desk is highly pleased with the ease with which players can have complete command of the scores. Intending purchasers of new orchestral fittings would do well to call and inspect the novelties to be seen at Messrs. J. Springer's orchestral department, 91, Shaftesbury Avenue (first floor).

THE TOPICAL CAMERA AS TUTOR.

HOW A BEACONSFIELD SCHOOLMASTER MOVES WITH THE TIMES.

Those youngsters who have the good fortune to be pupils of Broadfield School, Beaconsfield, Buckinghamshire, may well be congratulated upon being in the care of a brainy, broad-minded, progressive, and wholly human mentor.

It is some months ago since the head master, Mr. John H. Vickers, asked our advice as to the use of a cinema camera for the purpose of taking Nature pictures for use in educational work, and it was with unfeigned pleasure that we did our utmost to help him.

Writing us upon the topic of "The Cinema in Education," he says:—"There is an ever-growing appreciation in schools of the value of moving pictures as an aid to education.

"For instance, I know a school where films are shown once a week. They comprise history, geography, travel, science, &c. These films make a deep impression on the minds of boys and girls, and consequently their general knowledge is vastly increased.

"I have recently started a boys' school, and fully intend, in the near future, to instal a projector and to include cinema lectures in the school time-table.

"I bought a Springer Topical Camera early in 1924, and with it obtained some excellent Nature films showing the sparrowhawk feeding its young, young rabbits, young plover, young kingfishers, &c. When I filmed the sparrowhawk I was only three feet from the nest.

"Through the kindness of Mr. Cheshire, proprietor of the Beaconsfield Cinema, these films were shown to my



The "Gripall" Music Desk.

boys at the Beaconsfield Cinema Hall. Some of the boys had never seen in real life any of the subjects shown, and they asked for more. This kind of film is calculated to make boys take a sympathetic interest in birds and beasts. I think egg-collecting will soon be a thing of the past.

"Slow-motion films will be of the greatest use in schools. Boys will see exactly how to play cricket and football, how to box, swim, dive, and so on.

"Films showing different industries and professions will, naturally, help boys to decide that knotty problem of choosing a profession.

"Though I have mentioned only a few directions in which moving pictures can help in education, I think enough has been said to demonstrate the important influence which films are bound to have in this direction."

Education and the cinema are, indeed, indebted to such schoolmasters as Mr. John H. Vickers; and if more parents were aware of the keen, practical interest he obviously takes in the education of his charges we can well imagine that Broadfield School would become a national rather than a local educational establishment.

MUSIC-DRAMA AND THE FILM SETTING.

EDWIN EVANS' VIEWPOINT.

To the Editor, CINEMA TECHNICAL SUPPLEMENT.

SIR,—I have just seen Dr. Tootell's references to myself in a recent issue of your journal.

Dr. Tootell is convinced that the technique of Wagner—that is to say, of "leading themes" and of music-drama—is applicable to the musical setting of a film.

To me the art of music-drama and of the film are not merely different, but opposites. Of many points of conflict I will mention only two:—

1. In music-drama the movement is slow, often much slower than it would be in real life. On the film it is rapid, and sometimes even faster than in life.

2. In music-drama each episode is developed uninterruptedly to its full length. On the film it is developed by sections which are often very brief, and which are constantly interrupted.

It is absurd to say that the same methods are applicable to both. To take an illustration, there is no greater masterpiece in music-drama than the second act of "Tristan and Isolde," but the most ingenious cinema producer would be deterred by the long and lovely love-duet, and driven to suicide if he had to handle the scene in which King Mark admonishes the guilty lovers.

A successful method for the film does not yet exist. My argument was that the new methods in music are more likely to produce one. Take, for illustration, Stravinsky's "Petrushka." The quick telescoping of theme upon theme in obedience to such incidents as the rivalry of the two barrel-organ dancers, the performing bear, and the sudden irruption of semi-inebriated revellers in fancy dress at the fair, heralds the coming of a real cinema technique in music. The scene of "Petrushka" in his cell is almost cinema action. Though not thought out on those lines, the whole production is so well suited to the cinema that I am surprised at its not having been screened.

But I am glad that it has not, for, in spite of Dr.

Tootell, I maintain that half the weaknesses of the cinema have grown from its tendency to adapt where it should create. Every new art implies a new technique. From the beginning the cinema has been fatally ready to accept the "left-offs" of other arts, devised for entirely different purposes.

Dr. Tootell's strictures upon modern music have no significance except as the self-revelation of a die-hard. Nor has his anecdote concerning a composer who wrote such music without conviction, but only for publicity, any point unless he will divulge the name. Many composers have attempted to do so. I could mention one who is well known, and may be identical with Dr. Tootell's hero. But they never deceive anybody who knows anything about modern music. They deceive only themselves, and people like Dr. Tootell. Nor are the composers alone in this. Who does not remember the academic painters who anonymously exhibited "futurist" pictures, and were only laughed at for their pains? And as for the play Dr. Tootell makes with the word "stunt," does he not realise that to-day everything new is a "stunt"? Why, not so very long ago Dr. Tootell himself was a "stunt."

But since he speaks of modern music as "a trick which any unskilled musician can do, as it does not require genius," and quotes approvingly his friend's opinion that "it provides one with good publicity," how comes it that Dr. Tootell has written none? Are we to gather that he is averse from publicity, or that he has genius?

Yours faithfully,

EDWIN EVANS.

31, Coleherne Road, S.W.

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Yours truly,

JOHN BULMAN, Esq.

V. VAN DAMM.

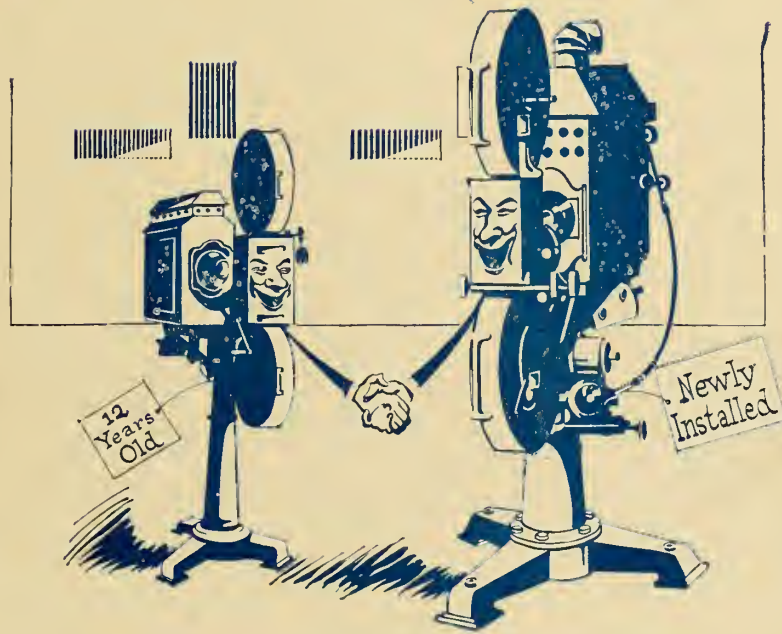
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The CINEMA

NEWS AND PROPERTY GAZETTE

TECHNICAL SUPPLEMENT

(CONDUCTED BY C. HARTLEY DAVIES.)

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1925

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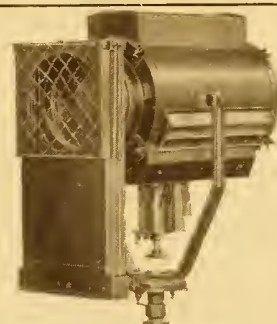
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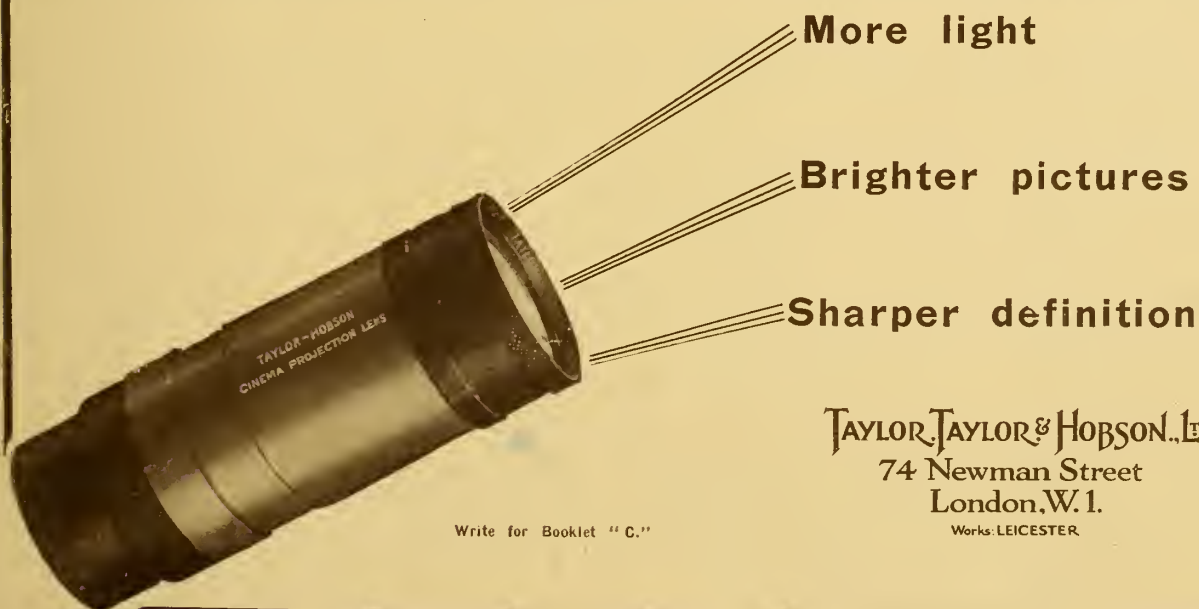
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THE CORPSE AND THE MONKEY GLAND.

On another page will be found a most interesting and informative account of the experiment made by the Sussex Branch in the direction of endeavour to get members to take a deeper interest in the mechanical and electrical plant and equipment, upon which their living depends. Mr. E. V. Glenister, who has borne the brunt of the experiment in a very great measure, has put the case for an extended trial of the scheme in a most forceful manner—and he adduces arguments and establishes evidence worthy of the fullest possible consideration.

We are glad, indeed, that the Chairman of the Sussex Branch makes the point that one "cannot put monkey gland into a fossil"—for he here crystallises the principle underlying the opposition we have heretofore offered to the scheme. We have not the slightest hesitation in saying that periodic examination by an experienced technician, on behalf of the management, would be of great value. That is evidenced by the operation of our generator, gas engine, and boiler insurance.

In the case of the insurance examination, however, the *locus standi* of the examiner is beyond question. He has the authority of financial interest at the back of him. His very presence is an evidence that the machinery he is examining is not at the "fossil" or even the "corpse" stage—otherwise it would be un-

insurable. His reports are in the nature of authoritative demands, which neither manager nor operator dare neglect or take umbrage at. It is just a question of "carry out the necessary work or lose your insurance cover in case of mishap." There is an atmosphere of imperative demand about the report of the "insurance examiner" that brooks no denial—and the result is that insured machinery is generally in dependable running order.

If the basic principle here involved could be applied to the examination of projection apparatus, we would be among the most enthusiastic of its champions. But we know—every exhibitor and every renter knows—that more, much more, than 50 per cent. of the projectors in use to-day have long since "earned their corn." They function imperfectly; they are an ever-present menace to the prestige of the theatre in which they are a vital part of the stock-in-trade, and they are as friendly to film stock as the devil is said to be to the ten commandments.

If the efforts of Mr. Glenister and his colleagues do but bring the trade to a realisation of the necessity for examination, backed by an authority as irresistible as that of the "insurance inspector," for whom the average operator has so wholesome a respect, then their efforts will, indeed, not have been in vain. But the monkey-glanding of a corpse leads but to a coronach.

PATRIOTISM AND THE FILMS.

For some time past there has been a general consensus of opinion in favour of utilising the screen for educational purposes. Now the National Citizens' Union have turned their attention to it for the purpose of instilling principles of loyalty and patriotism. "The world is at everybody's doorstep in the cinema to-day," says the hon. secretary of the Union. "We conceive it possible," continues this official, "to produce and show films which should set forth the virtues of loyalty and patriotism: true stories of the Empire's building and of our inheritance of courage and great adventure."

This is further testimony to the claim of cinematography to be recognised not only as an art equal to sculpture and painting, but also to receive that support from the State which has hitherto been withheld. Whilst it is no part of the exhibitor's business to take any share in work of propaganda, it may be pointed out that they frequently screen films which inculcate the best principles of citizenship, whilst the work of the cinemas during the war has never really received that acknowledgment which is undoubtedly its due.

In time, perhaps, it will be realised that the cinema exhibitors of this country have been terribly maligned in the past, and possibly it is not too much to hope that many of the harassing restrictions which the Legislature and local authorities impose will in the not distant future be removed.

These little straws may indicate that the wind is veering round to a more congenial quarter.

TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL-RAG.

Spring is coming! So is entertainment tax abolition, the crack o' doom, and *after* that a measure of tolerance on the part of some of the Chadbands who get themselves upon the municipal councils for want of opposition on the part of men and women of less antediluvian outlook. In the meantime, that virile organisation, the Sunday Recreation Movement, is doing much to help along the cause of rational Sunday recreation for the people, and cinema performances stand well among the classes of entertainment it champions. I hear that the movement is to measure its strength in the direction of opposing killjoys at Council elections. The cinema trade should lend its wholehearted support, *and its cars*.

ST. PAUL'S AND THE CINEMA.

I am a little puzzled to understand why nobody has come forward to blame the screen for the present unfortunate condition of the fabric of St. Paul's! Surely, this really excellent opportunity of trouncing the trade is not going to be allowed to pass unnoticed? Think of the evidence. Twenty-nine years ago there were no cinemas—and St. Paul's was safe; to-day the picture theatre is everywhere—and the Dome of the Cathedral "trembles and sways" with the elements. May it not well be that even as the vibration of a sustained note of a 'cello is said to be capable of causing the collapse of a bridge, so the ether vibration emanating from the constant laughter of the masses enjoying Charlie Chaplin, Harold Lloyd, and other solemn souls of the shadow world may have undermined the stability of St. Paul's.

THE SIN AND THE PENANCE.

It is a suggestion worthy of the consideration of those whose mission in life it is to strafe the screen. And as laughter is a sin, anyhow, why not rush through a short Bill enacting that the whole of the receipts of the cinemas for the next twelve months shall be confiscated for the purpose of footing the bill. Any surplus could go to the endowment of an asylum for killjoys. And the more of them in it the better we shall like it.

FOOLISH.

One can hardly have much sympathy for the exhibitor who was mulcted in substantial fines by the West Ham magistrate for "permitting" the use of an electric motor and a resistance in the rewind room without proper safeguards against fire. According to the evidence, two outbreaks occurred within six weeks. Than the cinema—under ordinary conditions—there is no place more safe from fire risk; as statistics will show; and the wide lay Press publicity given to isolated cases of the kind here referred to creates a false impression upon the public mind, and inflicts a real injury upon the business.

SHADE OF SHAKESPEARE.

The pawky humour of Auld Reekie is typified by a yarn that reaches me from North of the Tweed. The renter had bearded the wily showman in his den in order to discuss the booking of the "big, big, big"—and the price suggested by the exhibitor caused his visitor to become faint. With much ostentation, the host produced a bottle of whisky, and, pouring a thimbleful into a tumbler, added water copiously. "As

you like it?" he inquired solicitously. "Mon," was the cautious reply, "it's mair like *mich ado abairt nothing*."

BETTER LATE THAN NEVER.

According to a London evening newspaper of a few nights ago, the Middlesex County Council is opposed to the Sunday opening of cinemas. I wonder how this bit of news leaked out? Middlesex exhibitors have only known it for about ten years themselves. Some *blabmouth* somewhere!

CUPS AND MEDALS.

Challenge cups and gold medals for film exploitation is the latest stunt; and the idea has caught on like crosswords. Why not extend it? A cup for the publicity man giving the most *modest* description of the "next big super" might be productive of interesting results, while diplomas for big-money-wheedling film travellers, based upon their own turnover figures, and printed upon asbestos sheeting, might also help to foster the worthy spirit of emulation.

MAIDEN OVER.

In face of strenuous opposition, the Hertford County Council has granted seven days' music licences to cinemas, the Sunday permission being for concerts only, and "nothing in the way of frivolity." The religious bodies trotted out all their old opposition bogies; declared that such concerts would militate against public worship; and that Sunday amusement was against the best interests of the nation. Well, twelve months will tell the tale. Meanwhile, play up, Middlesex!

JOSEPH SPRINGER.

The friends of Joseph Springer, managing director of the Springer Organisation and Springer Films, will learn with regret that indisposition prevents him from attending to business personally; and that his medical advisers have ordered him complete, even if but brief, rest. An energetic and strenuous worker, J. S. has spared himself no pains in the fight he has put up to establish his ideals. I wish him a full and speedy return to convalescence, and offer him the assurance that his myriad friends, who appreciate his kindness and good sportsmanship, will accord him a hearty welcome back to Wardour Street.

OPTIMISTS ALL.

Said a dear old soul at Bow County Court last week, "My eyes have been so bad that I have been attending an optimist." She probably meant to say that she had become a regular patron of a local cinema. We are all optimists in the picture business. I heard a case in the High Courts last week concerning a proposed cinema that was *never built*. Yet it was stated that the promoter had paid a deposit of £250 upon the *carpets*. Wonder if he'd booked many films?

MUSIC AT MANCHESTER.

In the course of some notes anent the music at the Manchester Piccadilly Cinema last month, I erroneously said that the organist and assistant conductor, H. Fitzroy Page, wielded the baton at *all* the trade shows at that hall. I now learn that he shares these honours with his colleague, Stanley Mills, the musical director at the famous Piccadilly. I duly hold my hand out: in the heartfelt hope that the cane is not too supple.

J. V. B. COMES OVER ON THE POSTER QUESTION.

Jas. V. Bryson writes me anent my recent notes upon the poster price question that he has now reduced the price of Universal pictorials so that quads cost ninepence, six sheets two shillings, twelves four shillings, and banners half-a-guinea. One thing about Jimmy, he's always open to borrow the showman's spectacles.

BARRINGTON HOOPER BUSY.

I have on several occasions made reference to the desirability of having a cinema section at the British Empire Exhibition, and last month I published a most interesting contribution upon the subject from that clever and enterprising publicity organiser, Barrington Hooper. I see that THE CINEMA has outlined a pretentious and practical scheme for such a venture. Whatever the outcome may be, this much may be said: Busy Barrington has done his best.

VICTOR SHERIDAN CONVALESCENT.

I learn with the greatest possible pleasure that Mr. Victor Sheridan, who was among the host of victims of the "flu" epidemic, is now well on the road to convalescence. Among the cleverest of showmen and the most genial and kindly of men, V. S. has a wide circle of friends, by whom news of his indisposition was received with the deepest concern.

MY HAT!

A cheery Sussex exhibitor takes exception to some recent comments of mine anent the antiquated equipment in use at many cinemas, and he declares that I am "talking through my hat." I call all Wardour Street to witness that I am not—that I cannot, even if I would.

"SHORTS."

And that reminds me of the case of a young lady who took over the management of her father's cinema during his temporary absence abroad. The traveller of a firm dealing mainly in comedy and interest films opened conversation with her by saying, "I supply your father with his 'shorts.'" The lady looked really indignant, and replied: "Father's away; besides, I know he doesn't buy his underclothing from tallymen."

SOME SHOW.

According to a newspaper report, the Vicar of Monkton Combe, near Bath, is establishing a cinema in his village, and is to be "manager, censor, and operator." Any spare time, I suggest, might be devoted to the work of cashier, pianiste, check-taker, and door-man; while the morning hours could be profitably spent in the delightful pastimes of billposting and cleaning. Wonder what his views will be on Sunday opening? By the way, will any brother exhibitor send him a copy of the Home Office Regulations under the Cinematograph Acts?

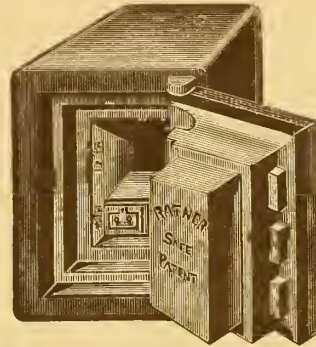
EXHIBITORS! GATHER IN YOUR THOUSANDS!

News just reaches me that a mass meeting of exhibitors from all parts of the world is to be held in Hyde Park at an early date, to pass a resolution protesting against the serious threat to the industry contained in the title of that popular melody, "It ain't gonna rain no more."

SHOWMEN DON'T CARE.

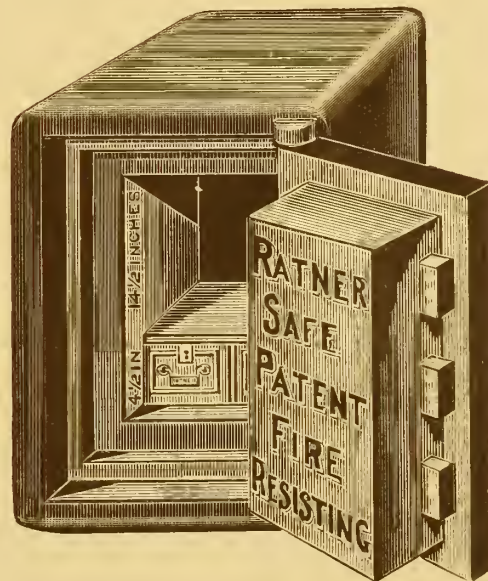
"Etna again active," said an alarmist newspaper report. But showmen don't care, so long as "Dora" isn't.

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Safes for Cinemas a Speciality

The Ratner Safe Company have just supplied two safes to the New Capitol Theatre, Haymarket.

EXHIBITORS AND THEIR MANAGERS.

HEAR THE OTHER SIDE.

By A MANAGER.

In your columns from time to time articles appear—most of them quite excellent and full of interesting suggestions—telling managers of cinemas what they ought to do and what they should avoid. On behalf of my brother managers I may say that we read, mark, learn, and, I believe, inwardly digest, the sound advice tendered. A good deal of this is naturally by no means new to the experienced manager; but presumably there are some who have entered the business as novices—in not a few instances as the result of influence or because they are relatives of the principal proprietor. They may, or may not, look nice in evening dress, and they no doubt have a manner which is pleasing to the flappers. They are, however, of little use to the operator when he finds himself in a difficulty, and they certainly are not the best judges of the type of film that is needed to make the theatre a commercial success. It is hoped that they study the articles in question with the same interest that we older hands do, for, let it be said at once that we do not resent being occasionally reminded of our duties, learning of the experience of others, and receiving suggestions which are helpful in selling the pictures to the public.

But is there not another side to the question? What should be the relationship between the proprietors, or perhaps, to be more correct, I ought to say the managing-director, and the manager? In the first place I would urge that the latter should have the complete confidence of his employers. There are not a few instances, particularly with circuit theatres, in which this is certainly lacking.

The manager is too often bound down with red-tape regulations which preclude the exercise of any initiative, with the result that he is little short of a robot. He is rarely called into consultation, except to explain why receipts show a falling off as compared with a corresponding period, or why some particular form was not filled up strictly in accordance with instructions.

For him to venture to suggest that the type of films frequently sent to his theatre was not suitable to the tastes of his patrons, or that there was often too much sameness about the theme in the bookings, would be sheer heresy. All that is expected of him in this respect is to open his mouth, shut his eyes, and accept what the booking agent thinks proper to send him.

To incur any extraordinary expense by way of exploiting a film without the sanction of headquarters or the managing-director would probably be followed by a none-too-polite intimation that your services would be dispensed with after a certain date. Whilst to obtain the necessary permission might possibly involve prolonged correspondence with no practical result, or the official permit might not be forthcoming till it was too late to carry out the suggestion—indeed, it is not beyond the bounds of possibility it might arrive at the same time as the film.

It will no doubt be said that all this is a gross

misrepresentation, or, at any rate, exaggeration. But I am sure there are managers who can support me in these statements.

Suggestions respecting house organs, posters, lobby displays, and the like are in many cases not welcomed, and, if made, are subjected to the same process.

It will be obvious that my point is that in many theatres the manager is not encouraged to put forward new ideas for increasing the business, with the consequence that most managers deem it prudent to stick to the stereotyped lines of management, and to trust to luck and their own personality in maintaining the average level of box-office returns. As a result, they have no opportunity of carrying into effect the suggestions that are frequently made in the articles to which I refer. At the outset I contended that employers should give managers their confidence. In short, there should be mutual confidence. And this can only be attained by heart to heart talks, by regular conferences, by a free and unfettered exchange of views.

Many commercial concerns in this country have failed because the managing director, or the board of directors, did not know how to make use of the heads of departments. There is one very notable case on record in which the Official Liquidator reported that had the board of management encouraged suggestions from their responsible officials, or acted upon those suggestions that were made, the company would have made very substantial profits.

On the other hand, there are many well-known instances in which companies that have taken full advantage of the brains and experience of their officers and employees have enjoyed exceptional prosperity. The moral is obvious.

Only one further comment. If employers generally would give a word of encouragement to the members of their staff when things are going well, instead of reserving their personal interviews for making complaints, it would be a great incentive to better things, and would have a beneficial effect on all branches of British industry.

FIREPROOFING STAGE SETS.

The use of stage sets on small cinema stages is becoming very general. In some localities the local authorities will not permit the use of such scenery unless a fireproof curtain is provided, but in other towns all that is demanded is that the material shall be rendered as fire-resisting as possible. A paint of particularly good fire-resisting qualities is made as follows:—One part each of alum, salt, waterglass, and tungstate of soda to four parts of unslaked lime. The mixture is ground in raw linseed oil to proper consistency. Two or three coats will be necessary, but the wear-resisting characteristics of this paint make it a valuable protective covering.

THE CHURCH AND THE FILMS.

WHAT WILL THE KILLJOYS SAY?

In view of the attitude of certain people who profess not only a monopoly of religion, but also regard themselves as the exclusive custodians of the morals of the public, it is interesting to read of the experiment of "film services" which have been recently held in a South London church. So successful have they proved that we learn about 20 other churches in London and various parts of the country at once decided to follow the example.

Whilst exhibitors generally will not grudge churches the use of the film as a means of inducing the people to think of the higher things of life, it is rather amusing to find clergymen and ministers, in order to attract congregations, resorting to a form of "entertainment" which many of them have so unmercifully, and in some cases ignorantly, condemned. And, parenthetically, may it not be said that if, instead of so bitterly opposing cinemas at the outset, they had co-operated with this now most popular means of recreation for the people, it would have been an immense advantage to themselves, and, indirectly, have had a very wholesome influence on the trade itself?

LESSONS IN FILMS.

But be that as it may, some of them are now discovering that a film exhibition, even if it be of such a beautiful subject as "Christus," is the only method they can employ to fill their churches. We read that 8,000 people attended eight night and two afternoon "services," as they are called, and that hundreds were turned away. Then, too, it is said that men formed a good percentage of the congregations, and "many of them shed tears."

This must be very disconcerting news for the killjoys, for it is a very long time since men were seen weeping as the result of their oratorical efforts and uncharitable denunciation of a respectable body of citizens like the British exhibitors.

Perhaps they may in time realise that in the majority of films shown in the cinemas of this country a good moral lesson is inculcated. And the eyes of many strong men have been dimmed with tears. Only a passing phase, it will no doubt be declared by these ultra-Puritans—descendants of the men who turned priests out of their churches at the point of the sword and allocated their livings to their own particular followers.

A CASE FOR THE KILLJOYS.

But despite what may be said by the killjoys, the lessons taught on the screen have in numberless cases had excellent and lasting effect. They are not shouted from the housetops. But occasionally they find their way into the Press. For instance, only the other day

a responsible employee stated in the police-court that he had been led to confess the fact that he had robbed his employers by reason of a film which he had witnessed at the local cinema. What a pity this case did not come before Sir Herbert Nield, K.C., M.P., the chairman of the Middlesex Sessions. His comments would no doubt have formed interesting reading! Of one thing we may be certain—the case will not be quoted in the leaflets that are issued by the various killjoy organisations.

INTERESTING REFLECTIONS.

But there is another aspect to what seems likely to become popular—"film services" in churches. It is said that "Christus" cost the South London church about £70—a very fair rental. "But we got the money back in collections," says the Vicar.

Are the much-abused exhibitors to encounter another form of competition with preferential treatment? This raises an interesting point both in regard to a little item known as Entertainment Tax and also in respect of certain regulations to which cinemas are subjected by local authorities.

Yet another question cannot fail to arise. What is going to be the attitude of those people who, on what they call purely "religious grounds," oppose in season and out of season the opening of cinemas on Sundays?

ARTISOL DEVELOPMENT.

MIRROR-ARC WITH MOTOR-DRIVEN CARBON CONTROL.

The success that has attended the introduction of the now famous Hahn-Goerz "Aristol" mirror-arc lamp since its introduction to the trade by Peeling and Van Neck, Limited, has resulted in a further and very important development in its manufacture. It is now well appreciated that the mirror-arc can be made to effect an enormous saving in current consumption; even to the extent of 60 to 75 per cent., always providing that precision of adjustment is sufficient to ensure the burning of the carbons at maximum efficiency.

This perfection of control is not always attained by hand operation, and a new and remarkable development lies in the direction of perfect precision of carbon consumption by way of a clever yet simple motor-driven control.

We have had an opportunity of seeing exhaustive tests carried out with this new control, and we are convinced that it represents one of the greatest advances yet made in connection with picture projection. Certainly the new motor-driven control represents the royal road to real carbon and current economy. We shall, in our next issue, give some particularly interesting details and figures from the exhibitor's viewpoint.

THE PROJECTOR EXAMINATION SCHEME AND HOW IT WORKED IN SUSSEX.

We have from time to time expressed our own particular views as to the possibility of bringing about a better standard of projection by means of organised examination of the projection apparatus and plant by an expert appointed by the C.E.A. for and on behalf of its members. We have, however, not the least desire to be dogmatic upon so important a matter; and we watched with the greatest interest the test made by the Sussex Branch.

Than E. V. Glenister, the energetic chairman of the Branch, no more sincere and courageous exhibitor holds office in the Association. He made up his mind that the experiment ought to be tried; and he carried it through in a manner that calls for admiration and appreciation. That he was able to enlist the moral and financial backing of such people as Colonel Bromhead, of Gaumonts, and Ralph Pugh, of First National, evidences the faith and the enthusiasm with which he entered upon the experiment, in conjunction with a goodly number of the members of his Branch.

And how did the scheme work in Sussex? No more authoritative view can be looked for than that of Mr. E. V. Glenister himself—and it is with the greatest pleasure that we publish the *résumé* he has here penned in his own forceful style, in the knowledge that it cannot fail to deeply interest those exhibitors who desire to see something done to minimise film destruction and to improve the general standard of projection in our cinemas.

"In view of the many and varied opinions respecting the recent experiment carried out by the Sussex Branch of the C.E.A. in examining projector plants, and the fact that so many of our critics have failed to grasp the full facts, it will not be out of place to detail the brief history and working of the scheme, thereby disposing of any misunderstanding there may exist in respect of its desirability.

SAVING THE SMALL SHOWMAN.

"The scheme originated from the attempted victimisation of a small exhibitor (a member of the Sussex Branch), who was called upon to meet a heavy bill for damage to films which, to my own personal knowledge, he was not responsible for in any way. The case came before the Branch, and, with the assistance of head office, the member was protected. But it might not have ended so happily, and, indeed, had it not been for the fact that the exhibitor had an organisation at the back of him, his position would probably have been a very different one.

"Very naturally, this experience revived a question that is as old as the trade itself—that of the condition of projectors—the outcome being the attempt to find

a solution to the difficulty which has brought the matter so much into the limelight. If it were only for that fact, the experiment has proved successful, because it has, at least, brought out a general admission that many projectors are at fault.

"In approaching the question the Branch had to exercise the utmost tact, patience, and perseverance. There were many members who resented the idea of an 'inspector' entering their boxes. Here they were wrong. It was not the intention of the Branch to appoint an 'inspector,' but rather an examiner, who would visit them for the purpose of pointing out defects, effecting a remedy where possible, or, alternately, suggesting a reasonable way out of the difficulties which he encountered.

EXAMINER—NOT INSPECTOR.

"The selection of a suitable man was a thorny question, but it was overcome, and the Branch secured the services of a highly experienced mechanic who was well versed in all makes of projectors. And he was *not* a renter's nominee. That, of course, would have been fatal.

"Then came the difficulty of finance. The Sussex Branch is not to be numbered among the wealthy ones, and a heavy fee from the exhibitor—many of whom are quite small men—would have proved a severe setback to the progress it was hoped to make.

"Consequently, we accepted the very valuable assistance offered by Mr. Pugh and Mr. Bromhead, without which we could not have gone on. At the last General Council meeting a member suggested that this was most undignified; that the C.E.A. should accept financial assistance from a renter was wrong. But where was the assistance to come from?

"Economy demanded careful attention, and to effect this the whole area to be covered was divided into three sections—Eastern, Central, and Southern—and the examiner worked in each section in a given time. Consequently, much was saved in the way of travelling expenses.

ONE THEATRE A DAY.

"In most cases a whole day was devoted to a single theatre, so that the examination might be as thorough as possible. Furthermore, it was realised that anything in the way of officialdom on the part of the examiner would tend only to irritate. Therefore, he dealt with proprietors and managers as far as possible rather than with the operator. However, in fairness to the latter it should be here stated that only in one single instance was anything like hostility encountered.

"It is naturally impossible to enumerate the various defects observed by the examiner, most of which have been embodied in the report which has been so widely published, but it is worthy of note that in no single case was any box found to be absolutely faultless. It is also gratifying to record that the exhibitors who subscribed to the scheme were, with one accord, loud in its praises. Some are able to say that they are now effect-

ing certain saving in the costs, while others admit that their projection generally has been improved.

"Each exhibitor was furnished with a fully detailed report of the examiner's findings, and where serious defects were discovered they were promptly rectified.

"It must always be remembered that the examiner acted in an advisory capacity as well as a critical one, and, in fact, it was due to his excellent efforts in this direction that the scheme proved such a success. That such is the case beyond doubt will be readily testified by any one of the exhibitors who subscribed to the scheme; and by no means the least pleasing aspect of the trial is the fact that one or two exhibitors who, although not in favour of the experiment, lent it their moral support are quite pleased with the result.

"The committee responsible for the working of the trial never endeavoured to disguise the fact that worn-out projectors could not be in any way justified or made good. That is purely a matter for the individual exhibitor to remedy. Only in cases where the plant was in reasonably good condition were certificates of efficiency granted.

"The examiner's detailed reports, which are, of course, confidential, are being kept intact, and there is no doubt that, should any further move be made in the scheme, the branch will be only too willing to place the body matter of these reports at the disposal of any central body which may be set up.

"And now, if it may be asked what the Sussex Branch have done by their experiment, here is the answer.

THE NETT RESULT.

"It has proved conclusively that such a scheme of examination is possible. That exhibitors benefit by it. That by the rectification of the smaller defects the life of film stock will be increased; and last, but not least, that two heads are better than one at any time. The contention of the committee who operated the scheme is this: that no matter how perfect a plant may be, no matter how experienced and expert an operator may be, the value of the independent eye applies to all. From constant concentration one is always apt to overlook points which may be of vital importance. Blessed, indeed, is he who can say, 'I am beyond reproach. I know all about my business, and no one can teach me.' There are some like this, but not in Sussex, because Sussex has proved the importance of disinterested examination.

"In conclusion, I desire to thank the Editor of the 'Technical Supplement' for his kindness in permitting me to explain the scheme through the columns of his paper. In the beginning we did not see eye to eye in the matter, but, like a true critic, he admits that there are two sides to the question, and whereas we do not pretend that it is possible to fit monkey glands to fossils, we certainly do believe in the logic of the Chinese, which is—Pay your doctor to keep you well. That, surely, sums up the whole thing in a nutshell.

"In any case, the question of film damage is a pressing one, and *must* be tackled; and if a better scheme is brought forward, I feel safe in saying, on behalf of the Sussex Branch, that they will embrace it as readily as they have done their own endeavour. It has been a whole-hearted attempt, which is better than no attempt at all—and even if no good comes of it, no one can say that it has caused any harm."

MIDDLESEX COUNCIL AND SUNDAY CINEMAS.

WORKING MEN'S CHAMPIONS REPUDIATED.

It is to be hoped the killjoys on the Middlesex County Council read the organ of the Labour Party. When considering the question of the opening of cinemas on Sundays this Council, like others of its type, the opponents become for the moment the self-constituted champions of the working man. Said one speaker at Portsmouth the other day—and the same thing was said at the Middlesex Guildhall—the working man wanted his Sundays reserved as a day of rest. They did not want the introduction of what these pious gentlemen describe as "the Continental Sunday."

Letters and editorials which have appeared in the daily newspaper that claims to solely represent the views of the workers repudiate the statement of these speakers, who make it a practice to put in an appearance at the annual licensing meetings. Only the other day a well-known Labour representative on the South Coast wrote as follows:—

"I am hoping very much that the Middlesex County Council will be made to realise the narrowness of their views, their unfair spirit in this matter, and the lack of justice and freedom to the individual. One might just as well close all hotels on Sundays. They supply rest and refreshment to the body: the cinemas rest and refreshment to the mind. Surely the weekday workers have a right to this uplift and recreation to the spirit on Sunday. Not only this, but many a true lesson of life is learnt at a cinema."

Perhaps after this the opponents will not have the effrontery to declare that they are giving expression to the views of the workers when they oppose the opening of cinemas on Sundays; and possibly Sir Herbert Nield and his friends may in time realise that they are "putting their money on the wrong horse."

SAVING "JUICE."

WHEN THE INSPECTOR GOT EXCITED.

An electric supply company's inspector called on a certain theatre quite recently to inquire into a falling off in current consumption. He interviewed the chief operator, who, as an operator should be, was not only a qualified but an intelligent engineer. Mr. Inspector said there had been a falling off of 5,900 units in five weeks, and wanted to know why. The engineer, who did know why, enjoyed a pleasant conversation, even suggesting that he might have tapped the mains the other side of the meter. The Inspector could not find any apparent reason, and at last said he would have the meter taken away and thoroughly tested. Then the operator pointed out to him the cause. His management—always up to date—had recently installed two of the new "Arcadia" projectors, which gave a better illuminated picture with a greatly reduced consumption of electricity. The actual saving was just what he had anticipated would be effected. The Inspector was worried, but was somewhat pacified when told that the proprietor had given instructions to instal a larger number of lights and advertising signs on the outside of the house, which would make up for the reduction in current consumption in the operating box. This is a true story, and the name of the theatre will be given on application to "Arcadia" House, 27, Soho Square, W. 1.

GENERATOR EFFICIENCY.

ELECTRICAL AND STRAY POWER LOSS.

By NORMAN STANCLIFFE.

In the average cinema we can almost in every case find great losses in dynamo and motor efficiency which can be placed under one of two main headings—namely, electrical loss and stray-power loss. The electrical include all losses in armature windings, commutator segments, brush-resistance, resistance of leads to terminals of the machines, and the series and shunt field windings.

The stray-power losses include all friction losses, such as bearing and brush friction losses due to the revolving position of the machine; also hysteresis and eddy current losses which occur in the armature cores, armature inductors, and pole shoes.

The result of these two groups of losses represent the difference between input to the machine and its output.

The commercial efficiency of the machine is equal to its output expressed as a percentage of its input, so that if it were possible to determine the losses, the commercial efficiency could be determined when the output of the machine is known. The electrical losses in a machine can be determined by first measuring the resistance of the various circuits after they have reached a temperature corresponding to operating conditions, and then multiplying this resistance by the square of the current the circuit is carrying.

The electrical loss in watts will vary directly as the square of the current and resistance to the first power.

When a motor is running without load all the mechanical power developed in the armature is used in overcoming the stray-power loss and the value of the mechanical power developed, in electrical units, is equal to the product of the counter-electro-motive force and the armature current.

The stray-power loss in the machine will be practically constant for all loads, since there is a very small change in the field length, or induction density, speed, friction, and other losses are also practically constant for all loads.

To determine the stray-power loss of a motor note its counter electromotive force, which is equal to the difference between the impressed voltage and the copper drop (current losses armature resistance) multiplied by the armature current, when the machine is running without load, the speed being the same as when loaded.

For example, take the following:—Suppose a 20 h.p. 100 volt motor has an armature resistance of .004 ohm, a shunt-field resistance of 55 ohms, and takes a current of 7 amperes when running without load, and it is desired to determine the commercial efficiency when the armature current is 120 amperes. The counter electromotive force of the motor, running light, will be:— $110 - 7 + .004 = 109.972$ volts, and the stray-power loss will be $109.972 \div 7 = 769.804$ watts.

The electrical loss in the field will be equal to the field current times the voltage— $(110 \div 55) + 110 = 220$ watts. The electrical loss in the armature will be equal

to I^2R or $120^2 + .004 = 57.6$ watts. Total electrical loss $220 + 57.6 = 277.6$ watts, and total losses $377.6 + 769.8 = 1047.4$ watts. $120 + 2 = 122$ amperes, and the watt input would be $122 + 110 = 13,420$ watts.

The input, minus the losses, represents the output, which, therefore, is

$$13,420 - 1,047.4 = 12,372.6 \text{ watts.}$$

The commercial efficiency, or the output expressed as a percentage of the input, will thus be found to be

$$\frac{12,372.6}{13,420} + 110 = 92.2 \text{ per cent.}$$

More exact results may be obtained by running the motor with a series of impressed voltages corresponding to the counter electromotive force generated in the machine when on various loads, and then computing the product of the counter electromotive force and armature current for each particular impressed voltage. The speeds should be the same in both cases. This will give the value of the stray-power loss for each load, but it will be found practically constant for most cases.

In the case of a generator the stray-power losses are determined by operating the machine as a motor, with impressed voltages corresponding to the generated voltage for various loads when operating as a generator. The speeds should be the same in both cases. The great advantage of this method of determining the commercial efficiency is the small cost of energy to make the tests, and the possibility of testing very large machines with a small generator or batteries.

"CLEAN YOUR LENS—OR SPOIL YOUR PICTURE."

A GIFT WORTH THE HAVING.

No more true, more forceful, and more common-sense view has been so well expressed. And the people who put out this slogan know what they are talking about, for Taylor, Taylor, and Hobson have a world-wide reputation for the highest grade cinema lenses.

There is a right way and a wrong way to clean lenses, and Taylor, Taylor, and Hobson, Limited, have prepared a most valuable instruction tablet for the use of operators. It is printed on heavy board, well varnished, and provided with a strong brass eyelet for hanging near the projector machines. A copy of this will be sent to any exhibitor, manager, or operator writing to Taylor, Taylor, and Hobson, 74, Newman Street, London, W. 1, and mentioning this journal. Here let it be said that possession means vastly improved projection.

In series with this is a tablet setting out a cinema projection table giving the focus of lens necessary for a picture ranging from 10 to 22 feet in width at any throw from 40 to 150 feet. These tablets are a valuable acquisition to any operating enclosure.

SCREEN LOGIC.**WHY THE WISE SHOWMAN BACKS BULMAN.**

It is not every showman who realises the important part the screen plays in his theatre. The right screen always means good projection, and picture-goers to-day demand the clearest, cleanest, and brightest possible screen impression.

Some build fine halls, and then find that funds have commenced to run low—with the result that they have to "take it out of the screen." Others, on the other hand, buy an expensive screen without expert advice as to its suitability to their particular hall, and the result is all too often unsatisfactory projection and consequent disappointment.

Much depends upon the length of throw and width of the hall, and the Bulman people are only too pleased to give sound, expert advice to those who will send along their inquiries. As instance, for a throw of 90 feet in an auditorium 50 feet wide, the Bulman White-White Opaque Screen is ideal. The initial cost of this screen is very moderate, and the results are perfect.

When the throw is, say, 160 feet or more, a Parlantino Bead Screen is the thing par excellence. These bead surface screens are very effective, and, moreover, very durable. Hundreds installed before the war are still giving good service. An alternative long-throw screen is the Bulman Seamless Silver Opaque Screen.

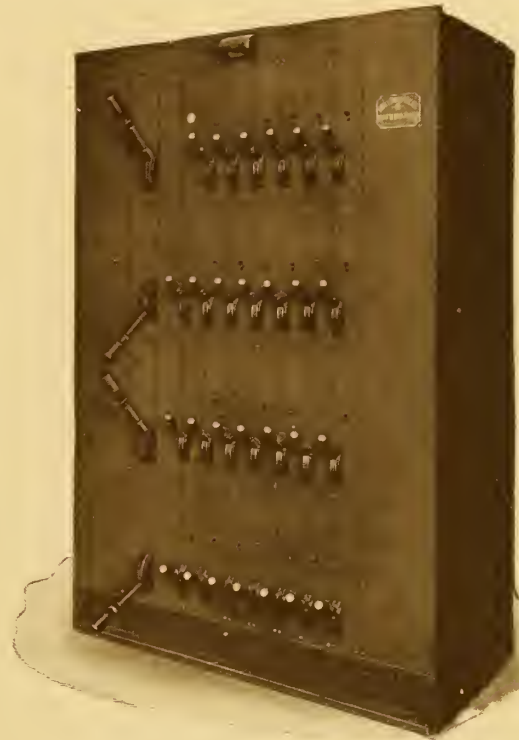
There are cases in which the best results can only be obtained by rear projection. The installation of such a system is a job for the expert. There are projectors specially adapted for rear projection—and there are others quite unsuited to the work. There are firms who specialise in installing rear-projection machines specially suited for use with the Bulman Patent Seamless Rear-Projection Screen, and the names and addresses of these can be had upon application to the Bulman Cinema Screen Company at 46, Gerrard Street, W.

It is a common experience that plaster walls are not a suitable base upon which to put a screen surface. The walls sweat and become streaky as a result of condensation moisture. It is not practical to expect good projection on a wet and "steamy" plaster screen; a good canvas stretch treated with a dressing specially suited to the conditions obtaining in a given hall is a guarantee against such defects.

Here are just a few of the big cinemas, selected at random, at which Bulman screens are installed and may be seen:—Bulman White-White Opaque Screens: Stoll Opera House, Kingsway; Tivoli Theatre, Strand; Regent Theatre, Brighton; Brig-gate Picture House, Leeds; City Cinema, Leicester; Maida Vale Picture House; Ealing Broadway Theatre; Palais de Luxe, Lime Street, Liverpool. Bulman Patent Seamless Rear-Projection Screen: Tottenham Palace, London; Bow Palace, London; Coronet Theatre, Notting Hill; Princess Theatre, Portsmouth; Corporation Theatre, Chesterfield; Cinerama Theatre, Glasgow; Playhouse, Manchester.

GEIPEL-WARD LEONARD**"CONTROLITE."**

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for the Super Cinema, the Theatre, etc.

**A COMPLETE SWITCHBOARD
AND DIMMER COMBINED**

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1. "Controlite" is the most compact light controller in existence. It is a complete switchboard and a complete dimmer bank combined.
2. The dimmer and its switch are controlled by one handle.
3. This makes it easy to operate without flashing the lights on or off. The lights, however, can be flashed when desired by using the disconnect switches.
4. All dimmer-switch handles are within easy reach of the operator.
5. Control of light in the entire theatre (stage or house) can be obtained by moving a single handle or slow-motion wheel. Any circuit or group of circuits can be operated in unison with others or independently of others.
6. The dimmer plates are mounted directly in back of the control handles which are easily operated by a short, positive drive (no gears, worm or linkages).
7. No dimmer plates being in parallel, the possibilities of burnouts are reduced to a minimum. There is no fire hazard.

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OPERATORS' CORNER.

I have had just recently several operators writing to me expressing their difficulty in getting perfectly crisp and even definition over the whole screen area. Some of these are using new machines and high-grade lenses. I made several suggestions by correspondence, particularly with respect to cleanliness of the objective lenses and the correct screwing back of the components into their jackets, and in one case the fault was found to be worn thread, which allowed the back component to work loose and get into incorrect separation from its front unit. But in two cases none of my suggestions seemed to bring about the desired improvement, and as the cinemas concerned were not too far away I made it my business to give the operators concerned a fraternal call. I found in each case exactly the same solution to the difficulty. The glazing of the projection apertures had been done with ordinary glass of uneven thickness, and the result was, of course, optical distortion of the projected image. We got fine plate-glass panes, and our trouble disappeared. Sometimes slight defects of this kind are quickly got over by just altering the angle of the glass, so as to bring it into correct relationship with the plane of the screen and the film gate. Try it. But when in doubt or difficulty just write to your friend and colleague.

CHIEF OPERATOR.

THE FUNCTIONING OF A MOTOR-GENERATOR.

Once again our good friend, D. Wear, of the X Ray Department of the Military Hospital, Devonport, who is always so ready and willing to pass on his experiences to his brother operators, gives us a very interesting paper, which I know we shall all appreciate and find very helpful.

"Few operators," he says, "if asked, could give a technical description of how their motor generator carries out its purpose, so I do my best to try to give you the workings for the benefit of those who have not had this vital question explained to them.

"We apply the term motor generator to a machine that converts electrical power to mechanical power and mechanical to electrical power of a desired output.

"Strictly speaking, there is essentially no difference between the motor and the dynamo, and any dynamo connected to an external electrical source of power will run similar to that of a motor, and likewise a motor driven mechanically will generate an electrical current. Thus we can conclude and say that the difference is entirely that of a mechanical nature.

"We will now deal first with the motor. The operative fundamental working of a motor is:—

"Take a wire or series of wires along which a current is flowing and place them in a magnetic field; we will notice that they will have a tendency to move at right angles both to the field and to the current itself, e.g., if the plane of a given coil of wire is placed parallel to a magnetic field and a current then passed through the coil, it will move to a position at right-angles to the magnetic field. Now, if we were to reverse the current at this position, the coil would continue to rotate in a given direction.

"If we take the external D.C. terminals of the motor and connect them to the main supply and switch on the current, part of the current will circulate through the armature coil (brush position proper) and part through the field windings. If the current flowing

through the armature bears a relation to that of the field windings, a state of magnetism is noticed to exist. Let us consider, for example, that the armature is divided into two, upper and lower halves, south and north polarity respectively. The lower half will naturally be attracted to the south pole-piece and repelled by the north pole-piece, and vice-versa. The coils of the armature tend to move to a position whence they will enclose the greatest number of invisible lines of force from the actuating field poles. This operation is by attraction and repulsion, and the movement is termed 'Clockwise.' Irrespective of the speed of the motor, the armature movement will be of a continuous nature, owing to the fact that commutation tends to maintain the maximum flow of current in both halves of the armature.

"It is sometimes thought, erroneously, that by changing the polarity of the external leads, reversal of rotation is accomplished. To bring about difference of direction the flow of current must be changed independently, either in the armature or field windings. Motors are wound in different types:—Series, shunt, compound, and differential, to suit the load factors of the individual plant concerned.

COUNTER-ELECTROMOTIVE FORCE.

"When a motor armature is set into motion by an external supply, the loops of wire composing its coils cut through the magnetic field and induce a reverse E.M.F.—opposite to that of the current causing the armature movement. This is termed counter E.M.F., and governs directly the speed of the machine. It is the difference of incoming and induced voltage that determines the actual armature current flow; thus we have counter-voltage proportional to that of the armature speed, number of armature turns, wires, and strength of the magnetic field enclosed. The motor speed varies, when supplied by D.C. at constant pressures, directly with the counter E.M.F. It is governed by resistance in excitation circuits.

"The torque of a motor is directly proportional to the armature and field strength. In such cases as in a shunt-wound machine, where the field remains at a constant strength, armature torque value depends upon the amount of current allowed through its windings. An increased armature current and a weakened field gives us an increase in speed.

"The speed of a shunt-wound machine is self-adjusting; that is to say, if a load is suddenly thrust on, the armature will have a tendency to slow down, but, in so doing, the induced current is minimised, and allows extra current to flow through the armature, therefore increasing the speed to normal working value. A motor can be regulated in two ways: (a) By variable resistance coil, known as a field rheostat, in series with the field winding, and (b) by connecting a variable resistance of large current-carrying capacity in series with the external circuit or armature circuit itself. Modern motors permit a fluctuation of 30 per cent. approximately in speed and torque value at variable loads.

"Next month my notes will deal with the Dynamo Unit of the Generator."

Owing to pressure upon space, a number of excellent "Hints and Tips" have been left over to the next issue.

GOING UP.

Stratford: Imperial Cinema to be converted into billiard hall. Architect, A. H. Jones, Victoria Station House, S.W.

Villiers Street, Strand: Gatti's Arches, cinema, converted to Palais de Danse by London-Provincial Dance Halls, Limited, 211, Capel House, E.C. 2.

Culmstock, near Exeter: Proposals are afoot to build a new public hall here. Applications have, it is said, been laid before the Town Clerk.

Southampton: A new town hall is to be erected by the Corporation.

Norbury: A new cinema is to be erected on a site in London Road. Architect, Frank Jennings, 39, St. James' Street, London, W. 1.

Islington: The site of the old Islington town hall in Upper Street has been purchased by MacDonald and Goman, of Crouch End, N. 4, for the purpose of erecting a cinema.

Erith, Kent: New super-cinema for the Sidney Bacon Circuit. Architects, Percy L. Brown and Sons, Abbey House, Victoria Street, S.W. 1. Contractor, G. H. Gunning, The Mount, Erith.

Alnwick, Northumberland: New cinema, promoted by T. A. Willcox, Alnwick. Architects, J. Oswald and Sons, Worswick Street, Newcastle-on-Tyne.

Poole, Dorset: New cinema from plans by Pearson and Burrell, 2, Beresford Road, Southborne, Bournemouth.

South London: Rebuilding of the South London Palace, London Road, S.E., for Variety Theatres Consolidated, Limited. Cost about £60,000. Architect, Cecil Masey, 19, Devereux Court, W.C. 2.

Redhill, Surrey: Reconstruction and enlargement of Redhill Cinema. Architect, L. P. Rees, 53, Station Road, Redhill.

Newcastle-on-Tyne: City Amusements, Limited, have a scheme for a large dance hall in New Bridge Street. The architects are Adamson and Kinn, 56, Victoria Street, Westminster, S.W. The cost is estimated at £60,000.

Knaresborough, Yorks: The Oddfellows Hall, Knaresborough, is to be converted to an up-to-date cinema by George P. Fenton, Central Palace, Darlington. Architect, Fred Stephenson, Woodbine House, Park Road, Knaresborough.

Dublin: A new cinema at Ringsend, Dublin, is to be built from plans by T. Macnamara, 192, Pearse Street, Dublin.

Liverpool: The Olympia Theatre has been acquired by A. E. Abrahams, and is to be converted to an up-to-date cinema. A. E. Shennan, F.S.A., Motor Union Buildings, Dale Street, Liverpool, is the architect.

The idea of lining an auditorium, corridors, or other parts of a cinema with sheets of rock may sound a little startling; nevertheless, it is a practical and an economical possibility. "Sheetrock" Gypsum wall and ceiling boards are large and strong stretches of pure Gypsum rock compressed in plastic form between two layers of a specially made and alum-sized tough paper. It is supplied in special large sizes for extensive surfaces, and will take paint, paper, or any other decorative covering. Stewart and Partners, 12, Berkeley Street, W. 1, are marketing this very attractive product.

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The main entrance is at the point of a triangle, and



Exterior.

this has been made the most important feature of the external treatment of which all elevations are executed in Weldon stone. Over the entrance lounge the roof is formed with a concrete flat, covered with asphalt, it being the intention to form a roof garden or open-air café for summer use. The entrance vestibule is executed in stone, and leads into the foyer. On each side of the foyer doors lead into the cloakrooms, &c. The entrance to the salon dansant leads direct from the foyer, which passes into a promenade surrounding the whole of the dance floor. This will be used for the service of light refreshments, while dancing is in progress.

The main doors are of oak and bevelled glass, protected by ornamental wrought-iron grills by W. J. Furse and Co., Limited, of Nottingham, and are of beautiful design. There are four main staircases leading from the promenade to the balcony promenade, which entirely surrounds and overlooks the salon dansant. This also is designed for the service of refreshments. There is a series of electric lifts connecting the balcony promenade, dance floor, and supper rooms under, also by W. J. Furse and Co., Limited, who have installed a large number of these both in London and the provinces.

The walls of the dance floor, balcony, smoke lounge, and supper rooms are decorated with Columbian pine. The ceiling is cambered and divided into panels, which have grilled openings in them, and extract fans over.

The whole of the fibrous work in the salon dansant is designed in the Georgian style. The dance floor is of the spring type. A feature is made of the tympanums at both ends of the salon; these will contain frescoes depicting "The Spirit of the Dance" and "Carnival."

The electric lighting of this building is going to be one of the distinctive features, the job has not been started yet, but it is in hand, and has been planned in such a manner that various decorative effects can be obtained by means of blacking out various circuits of lights, dimming by means of duplicate dimmers, and blending by means of colours, to get Futurist or any other effects in the salon.

The whole of the salon, which will have duplicate wiring, together with the balconies both on the first and ground floors, where dining tables will be fixed, will be controlled from the switch room, so that the operator can get any desired effect.

The wiring also provides for the illumination, from projectors, of a crystal in the centre of the hall, or the lighting of a fountain in the centre of the hall, from the ceiling and the floor.

Also heavy plugs are being placed on the balcony, which would permit of hundreds of Chinese lanterns festooned across the hall if so desired for carnival purposes.

The front of the building will have its architectural features brought out by high candle power units at the sides and top, the latter in the form of a globe or figure, and a very topical sign of great brilliants will be placed above the balcony level.

Also high capacity plugs will be fitted, one each side to feed either neon or other decorative lighting, to illuminate the main columns.

The vestibule and foyer, which will be con-



Interior.

trolled from the pay-box, will be lit from the ceiling.

Another feature of the building is the supper room, and this will be lit in the same manner as the best London hotels.

The general contractors are W. and J. Simons, of Nottingham. As mentioned above, the lifts and iron-work are by W. J. Furse and Co., Limited, Nottingham, as also is the electric lighting power, details of which are here set out. The new building has many features that go to make it of interest from the cinema exhibitors' point of view, and it may be remarked that it is in the field of cinema electrical equipment, signs, and metal work that the name of Furse and Co., Limited, will be best known to most of our readers.

"THE CINEMA" AGAIN TO THE FORE.

HUNDRED-GUINEA CHALLENGE CUP OFFERED.

If there is one thing in the film industry on which there will be a consensus of opinion, it is this—that, whatever else may be said, there is no question but that THE CINEMA stands for enterprise and progress. And that, in brief, can only be interpreted as meaning the welfare of the trade. Readers need scarcely be reminded of the many schemes which owe their inception to THE CINEMA, and which have proved of material advantage to the industry.

And now another excellent lead is being given. It must be confessed that, generally speaking—of course, there are notable exceptions—the trade suffers, so far as the exhibiting side is concerned, from what, after all, is one of the things that really matters—the art of true showmanship. To remedy the indifference—we will not put it higher than that—which now prevails in a large percentage of halls in this direction THE CINEMA has inaugurated a competition to encourage proprietors and managers to concentrate their attention on exploitation and refute the aspersion often cast upon them that they are not real live showmen.

There are precious few commercial concerns to-day—whether they be manufacturers or retailers—that do not realise that the very life of their business depends upon well-directed publicity. Those who have not grasped this undoubted fact have one by one either gone under, or have been absorbed by their more enterprising competitors. What is true in ordinary trading affairs is equally so in the case of cinemas.

It is hoped, therefore, that exhibitors will seize the opportunity which now presents itself, and that this handsome offer will inspire either themselves or their managers to prove that they do know their business. It is a healthy competition; it will not only result in greatly improved business, but it must strengthen the position of the trade as a whole.

The offer which the directors of THE CINEMA are making is a hundred-guinea Challenge Cup to be competed for yearly, and to be awarded by competent judges to the exhibitor who has achieved the finest piece of exploitation in connection with any pictures shown between certain dates. In addition to holding the cup for twelve months, the winner will be presented with a gold medal and a certificate. In connection with the competition a certificate will be awarded for the best stunt each week.

A MAN OF SCREENS.

PASSING OF JOHN BULMAN.

In the passing of John Bulman the trade has lost not only one of its most interesting personalities, but one of its most expert screen specialists, too. It was the generally accepted axiom that if a difficult screen proposition had to be faced John Bulman was the man to be sent for. He was the inventor and patentee of the first really efficient screen making possible the showing of cinema pictures not only in daylight, but even in sunlight.

It is said of him that he "lived, slept, and dreamed" screens; certain it is that the screen aspect of cinema



Characteristic study of John Bulman.

projection was his constant study. He it was who saw the importance of rear projection, and evolved what is, perhaps, the best and most efficient screen for that purpose. John was never a very great enthusiast about metallic surface screens; he believed that the best results were usually to be obtained by the use of white screens of suitable surface for each particular need; and he specialised in ascertaining the special need in each individual case. That is why to-day the name of Bulman is synonymous with the highest in screencraft.

The late Mr. Bulman passed away on January 3 at the comparatively early age of 58, after a long and trying illness; but he has left behind him the result of years of patient study and experiment in the field of screen perfection. The Bulman Cinema Screen Co., conducted by his daughter, Winifred Bulman, is carried on at 46, Gerrard Street, W. 1, and the traditions of the business established by the deceased expert are maintained in the fullest measure.

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MUSIC IN THE CINEMA.

MUSIC DRAMA AND THE FILM SETTING.

(A Reply to Mr. Edwin Evans.)

By DR. G. TOOTELL, MUS.D. [DUNELM], F.R.C.O.

In our last issue a letter appeared from Mr. Edwin Evans, in which he took me to task for some of my remarks in the article on the "Standardising of Film Music," which appeared in our issue of last October. Mr. Evans' arguments are such that I feel it necessary to reply, if only to clear up one or two small points upon which he has apparently misunderstood me; and I will take these points in the order in which they arise in his letter.

MUSIC-DRAMA AND FILM.

Mr. Evans writes: "Dr. Tootell is convinced that the technique of Wagner—that is to say, of leading-themes and of music-drama—is applicable to the musical setting of a film"; and as two chief points of conflict between the art of music-drama and of the film he mentions that in music-drama "the movement is slow, often much slower than it would be in real life. On the film it is rapid, and sometimes even faster than in life." Also, "In music-drama each episode is developed uninterruptedly to its full length. On the film it is developed by sections which are often very brief, and which are constantly interrupted." As illustrating his points, Mr. Evans cites a very extreme case (probably the most extreme he could find) that masterpiece for all time, the second act of "Tristan and Isolde."

In the first place I did not advocate the *technique* of Wagner, for Wagner's technique is obviously not applicable to film-music; but, on the contrary, I advocated the adoption of Wagner's *principles* in the use of leading-themes—in other words, to build up the film setting on leading-themes. I made this point sufficiently clear, I think, in my article, and I do not see that any useful purpose can be gained by misquoting my words, or trying to place upon them a meaning which was not intended. My statements are not ambiguous. Wagner's principles and his technique are not quite the same thing, as he himself showed. If any film director attempted to reproduce on the screen the second act of "Tristan and Isolde" as it stands in the opera, he would be a suitable guest for the same place as some "modern" composers—the mental hospital.

COMPARISONS.

It is absurd to cite such a case in refutation of my arguments. The "action" of music-drama is very often slow—sometimes even too slow—and on the film is of necessity more rapid, but in what way does that prevent the use of leading-themes in film-music? "In music-drama" (I quote again) "each episode is developed uninterruptedly to its full length." But has Mr. Evans seen the film "Salomé," with Nazimova in the stellar rôle? The *whole* of this film was practically one episode, developed uninterruptedly. Or did he see "The Nibelungs," to which Wagner's own music has been used as a setting? In some respects, Nazimova's "Salomé" approximated more nearly to perfection in film art than any other film I have yet seen. Incidentally, it may be mentioned that it ruined her.

Mr. Evans' reference to the development of film action in brief and interrupted sections (as contrasted with the action of music-drama) does not apply to the real point at issue; for the brief and interrupted character of episodes in films is, very frequently, not owing to the action of the film or even of the story, but rather to the manner in which the film has been edited and assembled after all the shots have been taken. For some unaccountable reason many editors assemble films in a manner resembling some jig-saw puzzle, resulting in a series of frantic flashes from one scene to another. This is especially the case in a large number of British films. If Mr. Evans would study the action of a few photoplays he would find that in a surprising number of cases the film could be reassembled in a way which would not only be more logical and intelligible to the audience, but which could, at the same time, lend itself to the musical treatment which I have consistently advocated with an entirely satisfying result both as to picture and music.

SUCCESSFUL METHODS.

Mr. Evans says: "A successful method for the film does not exist." But Mr. Evans should study the subject a little more deeply before making such a tremendous statement. It is true that a system has not yet been *perfected*, simply because the art of the film has not been perfected, and cannot be so long as producers will persist in trying to imitate. But to say that a successful method does not exist is absurd and displays an ignorance of the subject. I advocate a method, based upon Wagner's principles in the adoption of a leading-theme for characters, ideas, atmosphere, &c., utilised and developed in conjunction with the film action. Since I first urged this method—now some years ago—it has been utilised (though not in a fully complete way according to my theories) in both original music written to films and in the adaptation of existing music; not only that, but American journals have given me credit for my ideas on film music, and have approved them! As instances of the former (specially composed music) I cite (as films which occur to my mind as I write) "When Knighthood was in Flower," "Robin Hood," and Charles Wakefield Cadman's most effective setting to "Omar Khayyam"; and of the latter (adaptation of existing music) "Scaramouche," "Prisoner of Zenda," "Trifling Women," "The Four Horsemen," and "Little Old New York" (partly specially composed). That in these cases the method of fitting the music to the film was successful (under present conditions) cannot be doubted, and in all cases leading-themes were utilised. But until we get the perfect form of film art we cannot very well—so far as my vision goes—approximate to the perfect musical setting. It would be a long stride along the road to perfection if, in the first case, *all* films were sensibly edited and assembled.

Mr. Evans says: "In spite of Dr. Tootell, I main-

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tain that half the weaknesses of the cinema have grown from its tendency to adapt where it should create. . . . From the beginning the cinema has been fatally ready to accept the 'left-offs' of other arts, devised for entirely different purposes." Mr. Evans is absolutely right—but why "In spite of Dr. Tootell"? How many times have I myself written almost these very words during the last four years? Many a time and oft! As far as cinema music goes, I have consistently appealed for *original* music for the cinema, and for specially-written scores to super-films.

THE NEW MUSIC.

Mr. Evans' argument is that the "new methods" in music are the most likely to produce the successful method for films, and he instances Stravinsky's "Petrushka." But in the mind of Mr. Evans Mr. Charles Chaplin looms too largely, in whose productions "brief and interrupted episodes" are sufficiently plentiful, and to whom Mr. Evans has referred on previous occasions. Chaplin, as the Emperor of Mirth, has undoubtedly perfected his own art; and in his serious film, "A Woman of Paris," gave us the most perfectly-directed film we have probably yet seen; but Chaplin does not represent the acme of screen art. My remarks on film music are concerned with the accompaniment to film-dramas—photoplays, super-films, call them by which name you will; not to the average "feature film" dealing with the Wild West or with bedrooms and lingerie, nor the long or short knockabout comedy. To these latter special music will never be written: it would not be a sufficiently paying proposition. In the world of

film-producing companies "art" has a spelling all its own—"£ s. d.," and it is not only useless but silly to advocate, for the sake of art, a practice which the producer cannot convert into the jingle of shekels.

NOT A DIE-HARD.

I am not, by any means, a die-hard, as Mr. Evans suggests; there is much of the modern music that I am fond of—that I really like and admire; and there is much that I think is an abomination. My point is simply that leg-pulling music should be frankly labelled as such, and not offered to the world as "absolute" music; then we can all enjoy the joke. I am not deceived by modern music, and no musician who understands his art properly is deceived by imitations. I have no use for any British composer, for instance, who tries to imitate an imported style.

My "theories" concerning the question of film music are based upon practice and practical experience, and my conclusions are the result of fourteen years' study of the film and the cinema; it is now thirteen years since I compiled my first setting to a film. Every suggestion I have made, and every point of the methods I have advocated in my articles on this subject, have been actually tried out and successfully tested in practice before being advocated in these pages.

It is outside the object of these pages to enter upon a discussion as to the merits or demerits of "modern" music: Mr. Evans, as the undisputed champion of its cause, has the field to himself so far as I am concerned. No one professes to understand it so well as he (not even some of the composers themselves); and for some illu-

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minating remarks on the subject I refer my readers to *Musical Times*, where it is treated by more capable hands than mine. My interests are centred in film music, and I am satisfied in my own mind that the modern school of "new-counterpoint" (so-called) is not likely to provide a successful method for the film setting. Apart from the question of its suitability or otherwise, it is not music which wears well: an enormous quantity is already quite threadbare; and it appeals to the "highbrow" and "intellectual" rather than to the masses. The public does not go to the cinema to intellectualise: the public, in fact, never goes anywhere to intellectualise. Audiences are counted in thousands: students in single numbers. No box-office revenue is calculated in units of one. The cinema is essentially the entertainment for the masses, and though it gives one very elevated feelings to talk of "educating the masses," the cinema is none the less an *entertainment*, and as such, a relaxation and not a mental gymnasium. For every person who can appreciate and enjoy "Petrushka" (as I can) there are a few thousands who cannot and never will.

THE CODA.

In conclusion, I am sorry that Mr. Evans considers me to have been a "stunt"; I was not aware of that, nor that I had ever been looked upon as such. I am intrigued to know in what way I have been a "stunt": Mr. Evans is the only one who has ever described me as such. When using the word "stunt," I implied something which was meretricious, and referred to the feeble imitations of the "modern school" by certain British composers. It interests me to notice that I am not alone in this opinion, for a capable critic, in the current issue of *Musical Times*, says in connection with this "modern school"—"so far I have seen nothing. . . . that seems to suggest anything beyond more or less clever stunting." But he, like myself, must be a "die-hard," groping in abysmal ignorance.

Finally, in my article I described the aforesaid type of modern music as "a trick which any unskilled musician can do, as it does not require genius," and I quoted the gentleman of my story as saying: "It provides one with good publicity." Mr. Evans says: "How comes it that Dr. Tootell has written none? Are we to gather that he is averse from publicity or that he has genius?" The answer is quite simple. I do not need the publicity, and never have needed it; nor do I seek it. If I did require publicity (which is of no practical use to me), I certainly would not seek it by "stunt" methods, nor by trying to imitate others. I am well aware that to an enormous number of London musicians publicity is the breath of life, and many would almost give their ears to get it: it amuses me to notice to what lengths some will go to get it—those who very rarely (if ever) deserve it. I was bred and trained in a part of England where *ability* is all that matters, and not all the publicity in the world will avail a musician if he cannot "deliver the goods." And so, publicity or "boosting" does not appeal to me, and I can do very well without it. Those who have advertised my name with the accompanying publicity have done it for their own sake, not for mine.

For what music I have written, I will only say that my royalty returns are eminently satisfactory; royalties are tangible—I appreciate that. As to whether I am a genius, Mr. Evans will pardon my modesty when I

mention that some London critics as eminent as Mr. Evans have described me as such; and Mr. Evans himself on one occasion described me as "a fine artist"; but amid the intricacies of modern counterpoint he has, no doubt, forgotten that.

DR. TOOTELL HONOURED.

The Gold Medal annually awarded by the British Screen Music Society to the musician who "by reason of his scholarly ability and moral worth has furthered the cause of high-class music in the cinema" has been awarded to Dr. G. Tootell, F.R.C.O.

REVIEWS OF NEW MUSIC.

By Dr. GEORGE TOOTELL, Mus.Doc. (Dunelm.), F.R.C.O.

From *Messrs. Hawkes and Son, Denman Street, Piccadilly Circus, W. 1*, we have received four numbers, issued during the past month, which will be found most useful additions to the cinema library. "Bygone Days," by Howard Carr, is a "Reverie," providing a tender and appealing melody of simple and direct character, very useful for all scenes of love and affection. This is a charming little number, which should prove very popular. "An Angel's Song," by Albert Sammons, is one of the most charming "Intermezzi" we have seen for a long time, and an excellent example of light music, written in real musicianly style. An excellent number this, for all light and dainty scenes; it is sure of a wide popularity. A delightful little "valse lente" is provided in Ennart's "Reflections," which has quite a haunting melody as a "refrain." A fine and stirring quick march is "Indian Blood," by Albert Mattausch, which will prove one of the best of the long series issued by this firm.

Messrs. Weekes and Co., Limited, 14, Hanover Street, W. 1, have forwarded three interesting numbers, each of which will be of great use in the cinema. "Eight Old English Dances," collected and arranged by Ernest Newton, is a set of old national dances, dating from 1689 to 1765, and varying in character. The great utility of these in "costume" plays cannot be over-estimated; they are admirably arranged. "Morning Song," by Easthope Martin (from the composer's "Song Music") has been arranged for violin and pianoforte, and will be a welcome number for small combinations. This provides an attractive melody of simple style, which is suitable for love, or sentimental scenes. A new edition, specially designed for cinema use, of Gounod's "Funeral March of a Marionette," makes a most welcome appearance. As the ordinary string parts of this composition cannot be used without the wood-wind, special string parts, which are fully complete, have now been published by Messrs. Weekes for small cinema orchestras. We feel sure that cinema musical directors will lose no time in securing this new edition of a most popular and useful item. The printing and quality of the paper are excellent. It is worth mentioning that an extremely well-arranged "harmonium" (or organ) part is also issued. This new edition will provide a long-felt want.

The Christmas number, 1924, of the *Keith Prowse Courier* is full of good things, and of more than usual interest. The articles on "The Making of a Modern Jazz Band" are extremely interesting and instructive, and the readers of this bright little publication will welcome the portrait—with the accompanying information—of Jack Hylton and his band, who have won such an extraordinary and well-deserved success.

From *Messrs. Enoch and Sons, 58, Great Marlborough Street, W. 1*, we have received a copy of the phenomenal Parisian success, "Lentement, Doucement, Tendrement," by Maurice Hermite, the conductor of the Folies-Bergère. This has not only been an outstanding success of the Folies-Bergère, but a fox trot which is hummed all over Paris, and it will not surprise us if the haunting refrain of this number becomes as popular over here as in Paris. Cinema musicians will be well advised to secure this number without delay. Also from this firm we have received "The Old Vindictive," a song-number by Easthope Martin, which will prove an excellent adjunct to the film "Zeebrugge," and would—sung by a good vocalist—provide a splendid "prologue" to the presentation of the film. Robust baritones will revel in it.

An interesting selection of new publications has been forwarded by *Messrs. Ascherberg, Hopwood, and Crew, Limited, 16, Mortimer Street, W. 1*. Two charming song-numbers are "Harlequin" and "Columbine," by Burges Cullum; well contrasted numbers, which are out of the ordinary rut, and very attractive. A delightful number is "Dance of the Roses," by Moritz Moszkowski, light, dainty, and altogether pleasing and good. Two good fox trots are "Go, fly your kite," by Lee Rudd, and "No wonder," by Gee Paul; the latter should prove very popular. "El Capeo," by Antonio Parera, is a lively one-step, which is one of the popular hits by the Savoy Havana Band. Another good one-step is "Dancing Jim," by Marc Antony.

A selection from *Messrs. Paxton and Co., 95, New Oxford Street, W. C. 1*, is of more than ordinary interest to the cinema musician, especially to those who are concerned with small orchestral combinations. The "Eleventh Star Folio" comprises no less than seven of the standard symphonies, arranged for trio. The symphonies are No. 1 and No. 5, Beethoven; No. 7, Haydn; The "Italian" and "The Scotch" of Mendelssohn; No. 36, and "Jupiter" (No. 41), of Mozart. This issue provides amazing value. A pianoforte part, complete, is 3s., and the violin and 'cello parts 2s. 6d. each. We feel quite sure that cinema musicians will not be slow in securing this publication—its utility cannot be overestimated—a veritable library of the finest music at the cost, practically, of one piece! Whoever is responsible for the arrangement of these symphonies in this edition is deserving of high credit.

"The Shrine in the Wood" is a fascinating "prelude" by Howard Carr, a little composition of languid melody and charm which will be an acquisition to many screen scenes and situations. The orchestration is most effective and skilful. By the same composer is also "The Singing Stream," an "Idyll," after the style of a "Valse Lente," characterised like the former piece, by melodic charm, musicianly writing, and effective orchestration. Both of these numbers are issued for full orchestra, small orchestra, and "salon" orchestra, and an organ part is published to each. The printing and editing are all that can be desired.

From *Messrs. Francis, Day and Hunter, 138, 140, Charing Cross Road, W. C. 2*, we have received a comprehensive selection of their latest fox-trots and dance "hits," all of which, practically, show a distinct improvement in this class of music, both as to melody and writing. Good numbers are: "Follow the Swallow," "Don't mind the Rain," "Driftwood," "Lazy," "Mr. Radio Man," and we consider the best to be "Little Black Buddie," "Hum a Little Tune" (this should prove highly popular), and "Where the Lazy Daisies Grow." "All Alone" is a waltz with a refrain which lingers in the memory.

More fox-trots—this time from *Messrs. B. Feldman and Co., 125-129, Shaftesbury Avenue, W. C. 2*—and all with plenty of "pep" in them. "In a Little Rendezvous," by the composer of "The Sheik," is a good one; also "Put Away a Little Ray of Golden Sunshine" and "Fun on the Farm." Two good jazz numbers are "Down Where the South Begins" and "There's Nobody Else but You." "In Shadowland" is a waltz which will be popular, and is rather off the ordinary lines; while "There's Just a Bit of Heaven in Your Smile" is a ballad number on popular lines.

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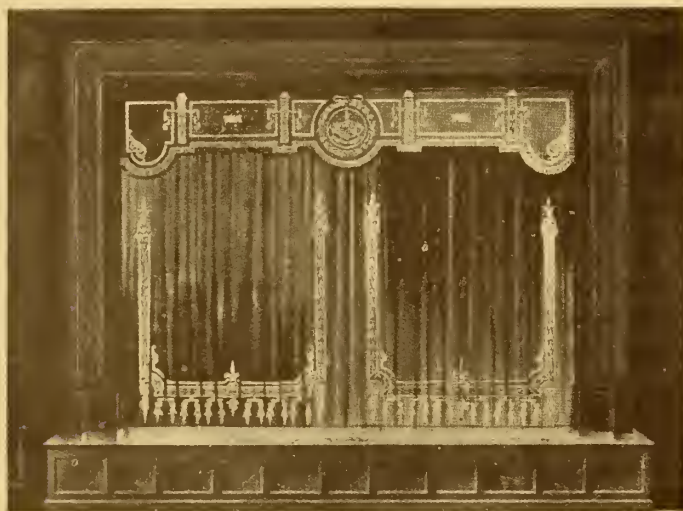
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Birmingham"**BOX OFFICE FRAUDS.**

DEAR SIR,—I was interested to note an article appearing in your last issue of THE CINEMA headed "Box Office Frauds," and I feel I might reasonably draw your attention to the fact that the "Accurate" system of admission effectually prevents all box office fraud. Although there are some 3,000 "Accurate" machines at present in use in places of entertainment throughout this country, yet it appears to be a misfortune—in face of your paragraph—that there should be so many proprietors of theatres who still do not realise the possibilities of a system such as my company's, which is especially designed to obviate all risk and worry.

If any proprietor has any doubts about the accuracy of his returns, on receipt of a postcard we will, of course, be pleased to inform him how this may be remedied.

Yours faithfully,

THE ACCURATE CHECK TAKER, LIMITED.
(D. Thiel, Secretary.)

EDGCOMBE ACTIVITIES.

The well-known firm of theatre furnishers and decorative drapery experts are more than maintaining their record for activity. We note that they are supplying some very special drapery effects for the opening Revue for the Empire, Liverpool.

They have been appointed sole London representatives for Falksley Electric Curtain Control—especially suited to cinema use.

DEATH OF MR. J. W. GARSON.

We regret to announce the death, on February 6, of Mr. James W. Garson, vice-chairman of Messrs. Lewis Berger and Sons, Limited, and one of the most widely-known and respected personalities in the paint, colour, and varnish industry.

For more than 37 years Mr. Garson had given his energy and the fruits of his unique knowledge and experience to the company whose interests filled his life. The phenomenal expansion of the business in the past 20 years fully crowned his labours, and it must have been with a consciousness of duty well and truly done that he permitted himself—only within the past year—to lay aside the more strenuous cares of the office of managing director, which he had borne so long, for the only slightly less exacting responsibilities of vice-chairman.

A worthy successor to the long line of Bergers, who during 165 years had built up this great business, and with the last of whom he had been personally associated, Mr. Garson leaves a wonderful tradition and example which will live and inspire so long as the house of Berger stands. He took the greatest interest in the decorative side of cinema construction.

IMPROVED PROJECTION.**COMPARATIVE TESTS WITH THE NEW ARCADIA MACHINE.**

The new Arcadia Projector has just been subjected to comparative tests in competition with two other makes. The Arcadia, representing the continuous film feed movement with the flickerless picture, entered into direct conflict with two of the machines on the maltese cross principle. The tests were made on two occasions, each in one of the large, up-to-date cinemas in London, and under equal conditions, as laid down by the management. The same film was projected on the two machines by the same operators, and the judges were kept in ignorance as to which machine was working. In one instance, the film was projected on each machine several times, in order that all the distinctive features could be studied, and the picture was viewed from different parts of the theatre, including close to the screen. In both cases the verdict was unanimously in favour of the Arcadia.

A point of considerable interest to the judges was that of the consumption of electric current by the two machines, and the difference in favour of the Arcadia machine was remarkable. In one theatre, with an exceptionally long throw and a very large picture, the Arcadia machine consumed only one-third of the amperage recorded by the other projector. In the other theatre, the same result was attained—a better picture, with less than half the amperage used by its competitor. This result, which must appeal strongly to exhibitors who find their current charges mounting up steadily, was warmly acclaimed by the judges as very satisfactory.

It is interesting to note that the Arcadia is gradually

making its way into the theatres in the heart of London, and its installation will provide an excellent publicity feature. It was amply proved in both the tests mentioned above that the Arcadia gave a clearer and steadier picture, with better definition, and the stereoscopic effect was most noticeable. The titles, indeed, might have been slides. The silence in running was also a noticeable feature.

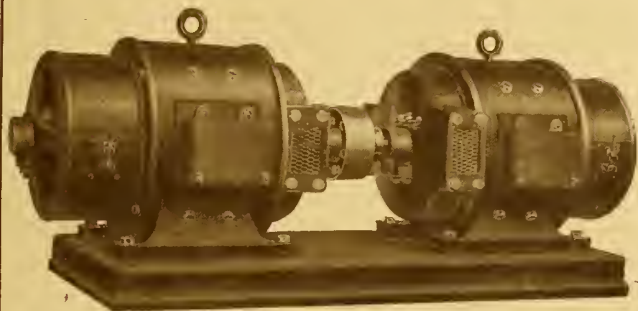
CINEMA SEATING.**THE CONTRACT CRITERION.**

There is a good old adage which sets out that "the proof of the pudding is in the eating." Messrs. Beck and Windibank, the famous Birmingham theatre furnishers, rightly point to the contracts they have carried out for such essential services as tip-up chairs, seating, curtains, carpets, draperies, "tabs," linoleum, underfelts, stair nosings, dust sheets, brasswork, and re-upholstering during the year as evidence of the high repute of their products and the satisfaction their services afford.

We have received from this firm a most interesting folder styled "Contracts," which gives details of a long list of big jobs completed during the past year in no fewer than eighty towns and districts.

Beck and Windibank specialise in the provision of a five-year guarantee with all their work; and it may be said of them that most of their products outlive the period of that guarantee by many years.

Exhibitors, architects, managers, and others interested in cinema seating, furnishing and upholstery should send for a copy of "Contracts." It will surely be well worth while.

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Dear Sirs,—Will you kindly forward six Carbon Brushes L.P.2, as sample herewith, for Motor No. B.210362.

I want to take this opportunity to say how pleased I am with the Motor Generator of which the above is part. It was installed in this theatre in July, 1914, and has run from five to six hours per day since then, and is still giving every satisfaction.

It may be of interest to you to know that the commutators of this set have never been out for skimming during this time, and show little sign of wear. In fact the machine has never been dismantled at all.

After TEN YEARS' hard wear I think this is sufficient testimony to the workmanship and material used in the construction of this splendid machine.

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(Signed) GEO. H. KENYON.

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BIRMINGHAM'S NEW SUPER CINEMA.

King's Heath is a suburb of Birmingham which has grown a great deal during the last few years, and with this growth came the need for high-class amusement tastefully presented.

In 1913 a scheme was launched for the erection of a super-cinema, but troublous times intervened, and it was not until ten years later that any material progress could be made.

Now at long last has risen the Kingsway, noble of structure, beautiful of decoration, efficient, and luxuriously comfortable.

The local residents can now rejoice in a picture house equal to any and better than most of those in the centre of the city.

Every good picture released will be shown here, and a delightful orchestra will render suitable music to the performance.

The architect is Mr. H. G. Bradley, of Birmingham, who has been responsible for such a large number of cinemas in the Midlands that he is now a generally recognised authority on theatre building. In the Kingsway we have the fruit of all his long experience.

The front is of brindle brick, relieved with terra cotta, illuminated at night by two large ball-shaped lamps, poised on artistically wrought-iron supports, while stained-glass windows occupy the facade.

A large canopy protects the entrance, and there is plenty of room inside for waiting patrons, both balcony and auditorium having on each floor level large rooms for the purpose in which a suitable temperature will always be maintained.

The entrance hall and stairs are of Mosaic, the auditorium a composition floor with carpeted gangways, and the balcony is all covered with rich carpet.

The predominant colour of interior decoration is orange blended with a delicate green. An imposing dome presents some delightfully life-like silhouettes, while from its centre hangs a really beautiful electric light pendant, which, together with the other lamps, suffuses the building with softly-coloured lights.

All has been carried out with careful thought, for we see the same scheme of colour reflected in carpets and upholstery. Comfort, too, has received lavish attention. In the balcony are the most luxuriously comfortable chairs one could imagine, set on three-feet tiers to give ample leg room, while the auditorium is also much above the average in this respect. All the furnishings have been supplied by that leading firm, Messrs. W. W. Turner and Co., Limited, of Birmingham.

Heating and ventilating are on the most modern lines, ensuring fresh air with warmth in winter and a refreshingly cool building in the days of brilliant sunshine which may visit us in the summer, thus making the cinema an all-the-year-round attraction.

In the matter of management, the directors have made a wise selection in Mr. J. Richardson, recently of Hereford. Mr. Richardson has been in the business over twelve years, during which time he has had experience of the business from both management and renting points of view.

Meeting, as it does, such a long-felt want in the district, and, as will be seen from the foregoing sketch, so ably meeting it, the Kingsway is a sure success from the point of view of both promoters and patrons.

BRING YOUR BATH TO THE CINEMA. ACOUSTIC TECHNIQUE DISCUSSED.

The subject of acoustics is of ever-increasing interest to exhibitors, architects, and others concerned in cinema design and construction, so that the lecture delivered by Mr. Hope Bagenal, A.R.I.B.A., lecturer in acoustics to the Architectural Association, before the Incorporation of Architects, Scotland, in January, will not be without its appeal. Taking as his subject "The Influence of Buildings on Music and Declamation," the speaker said a man tended to sing in his bath for three reasons, which when analysed gave the major factors in architectural acoustics. Of these the factor known as reverberation or prolonging of tones must have influenced the origin of the musical scale since it enabled notes sung in sequence to be heard as harmonies. The cave, the temple interior, the Periclean Music Hall (Odeon) were interiors giving a perceptible reverberation; but also reverberation directly influenced musical tone owing to the selective absorption of overtones. Instruments and voices sounded different, therefore, in a Greek theatre, where reverberation resembled open-air conditions, and was reduced to its lowest. Hence the highly-developed reflecting surfaces and the echeia or resonators (which corresponded to the bath in the case of the man in a bathroom) in the Greek theatre, in order to compensate for a low energy condition. This acoustic technique enabled players to give satisfaction to audiences of 20,000 with remotest seats of 200 feet from the source of sound.

The converse of the Greek theatre was the mediæval church, where long reverberation directly produced intoning, descant, and polyphony; but since the conditions for the speaking voice and for choral music were mutually conflicting, the pulpit always gave trouble. The conflict between the choral or mass conditions and the pulpit or preaching conditions developed at the Reformation, and took different forms, resulting in the victory of the pulpit in Scotland (John Knox), of the Mass in Italy (Palestrina), and produced interesting Anglican and Lutheran compromises.

Bach's B Minor Mass was the result of acoustics of the Lutheran compromise. The use or disuse of Latin vowel sounds profoundly influenced the result in each case. The entry of stringed instruments into the churches and their emergence again from the churches into the opera houses was a parallel development. The conflict between conditions for choral music—that was long reverberation—and the conditions for accurate tempo effects still existed.

Choral music had its fullest tone with a long reverberation, but this involved going slowly in order to avoid confusion. The best compromise for concert halls was a reverberation of 2.3 seconds. Some modern instances of the influence of buildings on instruments might be seen in the two widely different examples of the influence of the Albert Hall on piano design, and the development of auction selling in buildings with a long reverberation.

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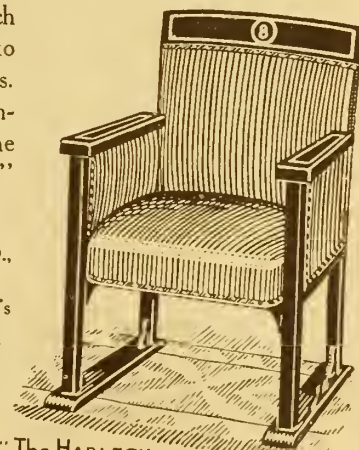
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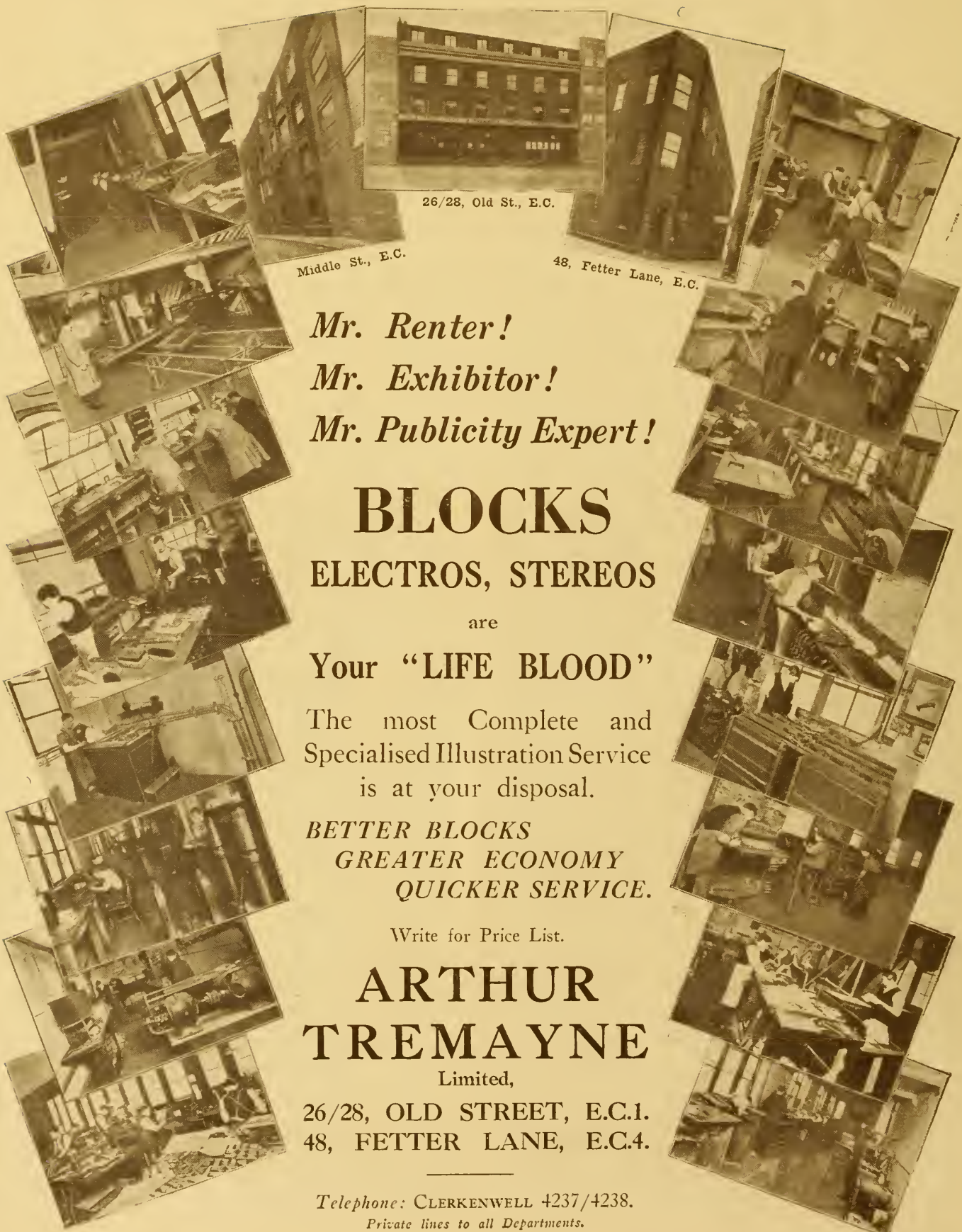


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ELECTRIC LIGHTING AT THE CAPITOL THEATRE.

In London's latest super-cinema—the Capitol Theatre, situated in Haymarket—designed by the well-known architect, Andrew Mather, 30, John Street, W.C., every consideration has been given to making the building attractive, and to provide maximum comfort for its patrons; to this end the aid of electricity for lighting and power purposes has been invoked with a considerable measure of success.

The exterior lighting of the Capitol Theatre is extensive. Surmounting the magnificent building is an immense glass tower; this is illuminated at night time with Osram vacuum and gas-filled lamps. It is very prominent, and can be seen from many directions at considerable distances.

Immediately below the tower are fixed four bronze lanterns; these contain high-wattage Osram gas-filled lamps. Symmetrically spaced as they are, round the base of the tower, these illuminated lanterns are very attractive.

As a pleasing contrast to this type of lighting unit, a number of fittings, surmounted by flambeaux glass

shades containing high-wattage Osram gas-filled lamps, are erected at the base of the tower, and on the top of the theatre at the extreme left. These, viewed from a distance, create an impression of the old-time brazier.

On the front and sides of the theatre are fitted a number of massive bracket lanterns. Some of these are fixed in such positions as to form part of the symmetrical scheme with the lanterns previously referred to; other lanterns are spaced round the sides of the theatre at equidistant points, thus harmonising with the architectural features of the building.

On the front of the building the name of the theatre, CAPITOL, is displayed in daytime through the medium of box-type letters, the interior of each box is painted red and is almost covered with a ruby-coloured, non-transparent material, a space being left between the edge of the material and the letter edges. Each box contains a number of Osram sign-type lamps; when these are illuminated at night time the name of the theatre is to be seen outlined in what appears to be tubes of ruby-coloured light.



Fig. 3. The Stalls.

The result of flood-lighting the front of the Capitol Theatre is very effective. Twelve G.E.C. flood-lights, equipped with 500-watt Osram round-bulb projector type lamps are fitted under the canopy over the entrance



Fig. 5. The Boxes.

to the theatre. These are specially mounted to project beams of light through the top of the canopy at correct angles over the entire front of the theatre; the title panels under the canopy are illuminated with Osram lamps fitted upon special battens.

The main entrance hall to the theatre is here illustrated. This is illuminated by means of a large number of Osram lamps. These are of the vacuum pear-shaped type of tinted (varnished) amber. The lamps are mounted on specially constructed framework to ensure even illumination of the glass panels in the ornamental ceiling fixture.

The booking-hall, reached by the stairs from the main entrance, is illuminated by two ceiling fixtures, similar in design to the one in the main entrance hall; these, however, are of smaller diameter than that in the main entrance hall, and are equipped with Osram lamps. The stairs leading to the booking-hall are illuminated with bracket fittings and Osram gas-filled lamps in suitable shades, while on the balustrade at the top of the stairs are fitted a number of these lamps in glass shades of the flambeaux type.

It is the interior of the theatre where the charm of colour is so pronounced. Here the decorative scheme of the interior is in silver and grey, the upholstery being in purple; this scheme lends itself very readily to the decorative lighting effects which are arranged throughout the whole of the theatre in four colours—purple, blue, red, and white.

The stalls are illuminated by one large ornamental centre fixture 9 ft. in diameter, and four smaller ones

located round it. These are equipped with a large number of Osram axial and Osram sign-type lamps varnished in colours. In addition, concealed round the cornice are many hundreds of GecoRay reflectors fitted with Osram lamps in the three colours, Osram striplite providing the white light.

The lighting arrangements are such that by means of switches and dimmers a charming system of colour mixing is obtained. Each colour can be switched on separately, or they can be mixed in varying quantities; the range of the latter is extensive, since more than 150 tints can be obtained. The cornice lighting is very effective, especially when the lamps in alternate GecoRay reflectors are illuminated at their full voltage. Here, light is reflected up the walls and upon the ceiling, producing the effect of coloured strips.

Under the balcony front are fitted five flush type ceiling fixtures similar in design to those fitted over the stalls, their diameter, however, being 3 ft. 3 ins.

In the auditorium a special feature of the lighting arrangements is the installation of two ornamental fountains, one on either side of the theatre. The basins of white are equipped with Osram lamps, both frosted and varnished, giving four-colour indirect lighting effects; the lamps are Osram Axial and Osram Sign type of 60 and 20 watts respectively. Here, again, direct or colour-mixing arrangements produce effects which enhance the beauties of the colour scheme of the theatre interior. Purple, blue, red, and white light, in ever-changing quantities, emanating from the tops of the basins and reflected from the walls and ceiling of the auditorium produce entrancing kaleidoscopic effects. The decorative features of the auditorium lighting are supplemented by the illumination of the ornamental cove immediately above the proscenium. This is illuminated by means of units formed of specially con-



Fig. 6. The Illuminated Dome.

structed battens of the compartment type fitted with gas-filled lamps; coloured diffusers provide four-coloured lighting effects.

The boxes, Fig. 5, are illuminated by means of special ceiling fixtures of G.E.C. manufacture, fitted with "Equiluxo" bowls. Although small, these are arranged to take 12 Osram tubular type lamps, thus allowing for three lamps per colour, which evenly illuminates the glassware. Here, as before, the colours are purple, blue, red and white.

Over the balcony and cove cornice, the ceiling is illuminated by means of cornice lighting and special ceiling fixtures.

The cornice lighting is provided by means of special G.E.C. trough type reflectors fitted with Osram Sign type lamps in four colours; the ceiling fixtures are similar to those installed over the stalls.

The dome is illuminated by a large number of Osram lamps concealed in the base. The effect is distinctly attractive, the star-spangled dome being shown to advantage.

In the foyer the illumination is abundant and even; this is obtained through the medium of G.E.C. pendants finished in Georgian silver, with "Equiluxo" glassware equipped with gas-filled lamps; the corridors

are illuminated with G.E.C. "Superlux" glassware ceiling fittings and Osram gas-filled lamps.

Below the theatre there is a large dance hall, where the lighting features are also extremely decorative. In the centre of the main ceiling is a specially constructed ceiling fixture, 6 ft. 6 ins. in diameter, fitted with glass panels which are illuminated by means of Osram tubular type 20-watt lamps in four colours; these are arranged horizontally.

Round the central fitting are fitted 24 radial glazed panels. These are illuminated by means of vacuum lamps arranged in four colours on special interior fittings. In addition, there are fitted four pendant fixtures, 5 ft. 6 ins. in diameter, and two pendant fittings 4 ft. 6 ins. in diameter; these are fitted with special interiors arranged to take Osram Sign type and Axial type lamps in four colours.

A small but very important lighting feature of the Capitol theatre is the illumination of the floor and steps leading to the various seats. This is accomplished, in the body of the theatre, by means of Osglim lamps fitted at certain points behind diffusing glass screens recessed in the wall; the result is very effective.

In the circle, the glass and Osglim lamps are recessed into the steps, one in each step. Each glass



Fig. 4. The Auditorium, showing Illuminated Fountain.

has a letter painted upon the under side, so that persons moving up or down the steps can easily locate the row containing their seats.

The lighting scheme described was designed by the



Fig. 2. The Main Entrance Hall.

Illuminating Engineering Department of the General Electric Company, Limited, Magnet House, Kingsway, W.C. 2, in collaboration with the architect, Mr. Andrew Mather, and the entire installation was carried out by Messrs. Grierson, Limited, 43, Bloomsbury Square, W.C. 1.



Fig. 1. Capitol Theatre, Exterior.

CORRESPONDENCE IN BRIEF.

ECONOMY (Gloucester).—Fibrous plaster, fire-resisting, and non-cracking slabs of the kind the Council want you to line the enclosure with are made by Messrs. Jones, 17, Perrin Street, London, N.W., and Burton-on-Trent.

ARCHITECT (London, E.C.).—The heating, ventilating, and air-washing system known as the Sturtevant Plenum system would be ideal. Write to Sturtevant Co., 149, Queen Victoria Street, E.C., and ask for publication B.U. 1,122. It will help you greatly.

OPERATOR (Wigan).—Bone black made into a paste with methylated spirit, in which a small quantity of shellac has been dissolved, will serve as a suitable filler. It can be thinned out with the spirit as required.

MANAGER (Worksop).—"Tiloleum" would give the vestibule the old-world aspect in keeping with its oak-beam walls and ceiling. Any cinema furnisher will supply you with it.

SANITARY (Willesden).—It would be a mistake to put the composition in the flushing cisterns. Better use crude carbolic at intervals as necessary.

A. E. G. (Stockport).—The rubber-faced tiles you refer to may be "Marvernit," made by G. R. Speaker, Stevenage Road, Fulham. Excellent in every way.

W. B. (Wandsworth).—James Clark, Ltd., Arches, Blackfriars Road, S.E. 1, can supply you with the necessary plate-glass for the advertising screen you mention.

INQUIRIES (Leeds).—The hose must stand not only the 40-lb. pressure given, but at least a 50 per cent. overload. Better get the local fire brigade to test it for you.

HARDING (Croydon).—Trade custom supersedes common law, and you must give the musician a fortnight's notice, notwithstanding that he is paid weekly. In future, stipulate one week's notice either side when engaging.

F. O. S. (Liverpool).—There are several good, clean, economical paste powders suitable for high-class cinema work. "Pastewel," marketed by Paragon Packing Co., West Hartlepool, is one; "L.A.P.," sold by Liverpool Paste Co., Robert Street, in your own city, is another.

TUBTHUMPER (S. Wales).—You can use ordinary paint to black out the windows if you prefer. It is very easily removed afterwards with one of the paint solvents. See back issues.

A. A. (Leamington). The enamel you refer to, called "Cinema" enamel, is not our product. It is a special full-bodied, quick-drying enamel specially prepared for cinema work, and marketed by Sunlight Enamel Co., 31, Grosvenor Place, London, S.W. 1.

J. W. (Warwickshire).—The P.R.S. controls the performing rights of a great mass of musical compositions, and exhibitors not holding their licence, but performing any pieces controlled by them, may be involved in an action for damages for infringement, as well as for injunction. It is cheaper to take a licence. Apply to the local secretary of the Cinematograph Exhibitors' Association.

A. H. T. (Northampton).—For home cinematograph projectors to take standard films, write to Gaumonts, Walturdaws, Peeling and Van Neck, or Springers. (2) We have replied through the mail.

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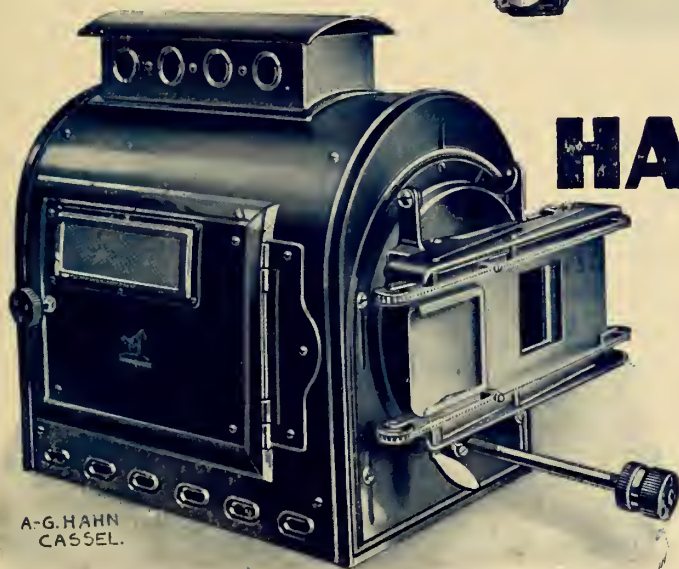
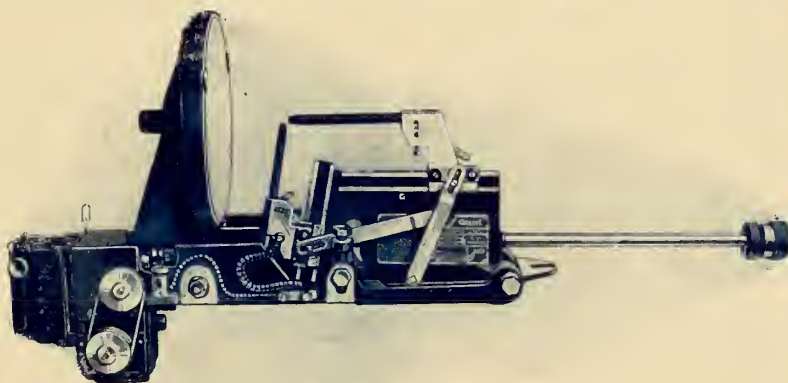
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without any objectionable smudge
or shadow or excessive heat.
(see illustration under)



A-G. HAHN
CASSEL.

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Moreover, the operator can give his undivided
attention to the film and screen.

The illustration above shows the MOTOR
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ARTISOL LAMP which has been taken out
of its lamphouse in order to make method of
attachment clear.

Interesting Prospectuses have been printed regarding the above and will be sent free on application.

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NEWCASTLE and NORTHERN DISTRICT: CROWE & CO.,
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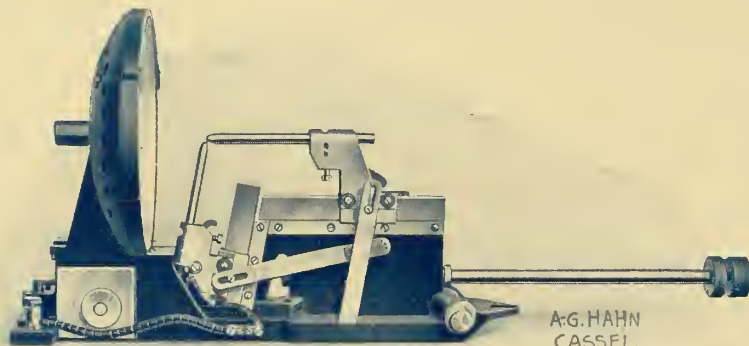
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The HAHN-GOERZ "ARTISOL"

The "ARTISOL" is now recognised as the best reflector arc lamp—in fact it is not an exaggeration to say that it has almost entirely supplanted other types of mirror arcs. There is, in some quarters, however, still the faint traces of the old impression—for which the early type of mirror arc was responsible—that the mirror arc is not very suitable for "our huge theatre."

We therefore again repeat that, except in those cases where machines are inclined at an angle of over 20°, THERE IS NO THEATRE IN GREAT BRITAIN WHERE THE EXISTING PROJECTION CANNOT BE IMPROVED by the installation of "ARTISOLS." Give us or our appointed agents particulars of size of screen, length of throw, angle of inclination, and we will advise you as to the proper lamp to use and arrange for a demonstration.

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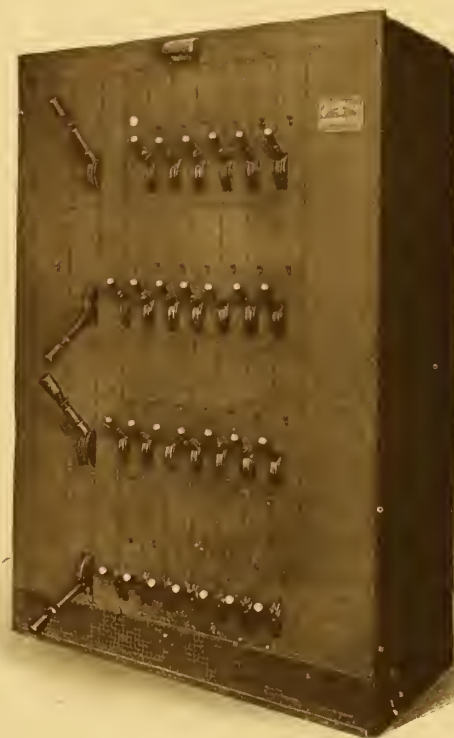
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Picture House, SALISBURY.
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Palace Theatre, FROME.
Premier, ILFORD.
Globe Theatre, ACTON.
South Cinema, HACKNEY.
Broadway Gardens Kinema, WALHAM GREEN.
Majestic Kinema, LEEK, STAFFS.
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The Cinema

NEWS AND PROPERTY GAZETTE.

The Premier Journal of the Cinematograph Industry.
Technical Supplement Published Monthly.

Editorial: C. HARTLEY DAVIES.

Advertisements: H. D. BURR.

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THAT AGE-LIMIT REGULATION.

WORD OF WARNING TO EXHIBITORS.

COUNTY COUNCIL ACTIVITY.

On every cinematograph licence issued by the London County Council and by many other licensing authorities throughout the country there is a clause or condition making it an offence to admit any person *apparently* under the age of sixteen years to a performance at which any picture is exhibited which bears the "A" certificate of the British Board of Film Censors; unless such person is accompanied by a parent or *bonâ-fide* adult guardian.

When this censorship regulation was first proposed by the London County Council the age was put at eighteen, and it was only the vigorous action of the C.E.A. that resulted in its being reduced to sixteen. The Divisional Court some months ago decided that the regulation was a reasonable one, and that a licensing authority had a right, therefore, to impose it as a condition of their licence. That being the case, there is no longer any question as to the legality of the condition; and where an exhibitor is prosecuted and the prosecution succeed in proving the offence, the magistrates are *compelled to convict*.

We have definite information that the London County Council has determined now to rigorously enforce the condition, and their inspectors have been in-

structed to report to the Council any case in which they find in a cinema an apparent breach of the regulation. And what the London County Council are doing it is pretty certain that other authorities who have adopted the clause will also do.

It must be realised by exhibitors that the Council have open to them two courses of action: they may prosecute and secure a conviction, or they may hold the offence in reserve until next licensing session and then *revoke the licence* on the ground that one of its conditions has been broken. The licensing authority is *entitled* to adopt this course, and there may conceivably be cases in which they would *PREFER* to do so. And therein lies the seed of a grave danger to the licence-holder.

It must not be forgotten, too, that to secure a conviction, or to have ground for revoking a licence, the authority has not the onus of proving that the person present at the performance in contravention of the clause was *in fact* under the age of sixteen. It is sufficient that the person was *APPARENTLY* under that age. So far as one can understand the view of the Council's officer as to the *apparent* age of the person would be sufficient evidence unless the exhibitor happened to be in a position to rebut that view.

Exhibitors and managers whose licences are subject to this condition would be well advised to take very seriously into consideration their position with a view to seeing that no loophole is given for a charge of ignoring or evading the condition in question.

Whenever a film bearing the "A" certificate of the Board of Film Censors forms part of any programme, a sign bearing the inscription:—

IMPORTANT NOTICE.

NO PERSON APPARENTLY UNDER THE AGE OF 16 CAN BE ADMITTED TO THIS PERFORMANCE UNLESS ACCOMPANIED BY A PARENT OR BONA-FIDE ADULT GUARDIAN.

BY ORDER OF

THE LICENSING AUTHORITY,

should be prominently displayed on the box-office or in some equally prominent part of the vestibule. This in itself, of course, would not absolve the licensee from responsibility for infraction, but it would be useful evidence that he was endeavouring to carry out the regulation to the best of his ability.

WHY HE DIED.

The big game hunters at the Trade Show Luncheon of the *next* big travel film vied with each other in tales of derring-do—hairbreadth escapes—and remarkable coolness in emergency. But one—the greatest of them all—remained silent. "Come," they said to him, "you must have had experiences at least equal to any that we have told. Tell us of them."

Reluctantly he spoke. "Once I met a full-grown lion face to face at ten yards. Just as I raised my gun a man-eating tiger sprang on my back —."

"What on earth did you do?" they gasped.

"I could do nothing. He killed me!"

TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL RAG.

Comparisons are said to be odious, but they are sometimes devilish pertinent. A correspondent writes me that the cinema operator works an average of fifty-four hours a week, while the musician works only twenty-four hours a week, but gets higher wages than the projectionist. Possibly! And the exhibitor works all the hours that God sends in order to get the money to pay them both; and *he* gets—more kicks than ha'pence.

THE GARDEN PARTY.

The Cinematograph Garden Party in aid of the Trade Benevolent and Provident Fund is going to be an even bigger success this year than last. The venue is the Royal Botanical Gardens, as last year, and the date, Saturday, July 11. It is unfortunate that, being on a Saturday, operators and other workers on the technical side of the business will not be able to share in the festivities of the occasion, but they have a very real interest in the success of the affair, having regard to the fact that the Benevolent Fund embraces every worker in the industry. Posters are to be exhibited, and tickets will be on sale at hundreds of cinemas; let me urge my good friends, the technical staff, to sell tickets right furiously. If the management haven't any on sale, write to J. Brooke-Wilkinson, 167, Wardour Street, W. 1; he will see you are well supplied.

MELTING MOMENTS.

One or two nights last week played havoc with the smaller cinemas *sans* mechanical ventilation. In one such, the humidity of the atmosphere caused a veritable river to trickle down the surface of the screen. This fact somewhat perturbed one patron, who, in passing out, remarked to the manager: "Lummy, guv'nor, it's hot in there; even the blinking screen has started to melt."

A WISE SELECTION.

I noted with the keenest regret recently the retirement from the General Council of the C.E.A. of that astute showman and doyen of operators, Matt Raymond. There is a lure about the screen that is not easily shaken off, and I venture to predict that we shall, ere many moons have waxed and waned, see Matt back once more in the counsels of the elect. In the meanwhile, the London and Home Counties Branch may well be congratulated in securing as its

delegate to General Council, Ralph Davis. An experienced exhibitor, controlling several of the finest picture theatres in the London area, he combines a shrewd business brain with a charming personality. Here's a health to him in his new office.

"SARKY"—WHAT!

They're getting rather insistent about the enforcement of that stupid regulation of the L.C.C. that "A" films, although quite fit for persons under sixteen who have their nurses with them, are taboo to those who haven't. A South London manager, who happens to be of a "nervy" temperament, spotted a somewhat diminutive figure in the semi-darkness of the back seats. "Pardon me," he inquired, fearful lest a breach of the regulation had been inadvertently committed, "are you over the age of sixteen?" "Well! I am not *quite* sure," was the reply, "but I'll send my *grandson* round with my birth certificate when I get home."

ONLY ONE MORE.

It was some minutes past starting time when the doorman came to the manager and said: "There is a policeman asking for you, Sir." The manager's face lighted up. "Put him in a seat, John; if we get *one more* in we can open up the show." And such is summer-time.

THE CONFERENCE

There should be wild times in Glasgow on June 29, for is not that the opening day of the C.E.A. Annual Summer Conference! The restless energy and the open-hearted hospitality of the Scottish chiefs of the exhibiting side of the business leaves no room for doubt as to the heartiness and enthusiasm of the welcome awaiting the members when they get there; and, moreover, there will be a real "business" programme. The British delegates to the American Exhibitors' Congress will have returned by then, and it is understood that a preliminary report of their activities will be presented during the Conference. Those who are going would do well to get into touch with the secretary of the Scottish Branch, in order to get their hotel accommodation booked.

A JOINT VENTURE.

A story reaches me anent a kind of communal or co-operative picture show in the provinces, at which

prizes of joints of beef are offered as an inducement to patronage. Can it be that the idea is to offer some little compensation for lack of "meat" in the programme? Reminds one of the dear old days when we used to inveigle the kiddies in to our children's performances by distributing lollipops and bags of sherbet.

SQUASHED.

The new musical director at a big cinema in an industrial centre up North was proud of his tall, æsthetic figure and his long, sleek hair, until on a busy night, an irreverent urchin, finding his view of the screen obstructed, yelled to an attendant, "Tell tha' loonie wi' 't fiddle ta taak off tha' busby." He sits on a lower stool now.

SELF-PRESERVATION.

It is evident that those concerned in the construction of new cinemas are studying with marked earnestness the all-important question of self-generated electric current supply. Not only does the price of current from district supply vary so enormously, even in adjacent areas, that exhibitors oft-times feel that they are being bled to maintain incompetent administration of the service undertaking, but the injustice of charging lighting rates for the motor current generators practised by many authorities is becoming an intolerable burden in these days of need for the strictest economy in overhead expenses.

GAS—OR PARAFFIN.

It has long been realised that vast saving is to be made in cost of current when a self-generating plant is installed. The Marble Arch Pavilion produces the whole of its current by gas-engine power, both for bioscopes and lighting, at less than threepence per unit, while a cinema on the outskirts of London has recently installed a paraffin set giving bioscope current at a cost of less than £3 per week, against the local supply charge of treble this figure. Not only has the exhibitor decreased cost, but he has the security of freedom from failure of supply due to power-station breakdown or labour difficulties, when using self-generated current.

THOSE AUTOMATICS.

That vastly popular idea, the automatic delivery machine, which enables the picturegoer to get a packet of cigarettes or matches right up to the time of closing of the show, has encouraged an inventor to suggest a similar means of supplying ice-cream during the hot months. Just how he proposes to bring about a service so devoutly to be desired is difficult to see, unless, indeed, the would-be customer has to put his penny in at the top and hold his mouth open under a spout at the bottom. Anyhow, when the experiment is made, "may we be there to see."

FILM MUTILATION.

INFORMATIVE LECTURE BY E. E. BLAKE. A POINT HE MISSED.

There was a large gathering of operators, and not a few prominent London exhibitors, at the Piccadilly Cinema on Wednesday morning, when Mr. E. E. Blake, of the Eastman-Kodak Company, delivered a most interesting and informative lecture upon the subject of film damage and its prevention.

The lecturer was introduced by Dr. Fowler Pettie, chairman of the London Branch of the C.E.A., and was supported by several members of the General Council of that body, as well as by Mr. Frank Hill, secretary of the K.R.S.

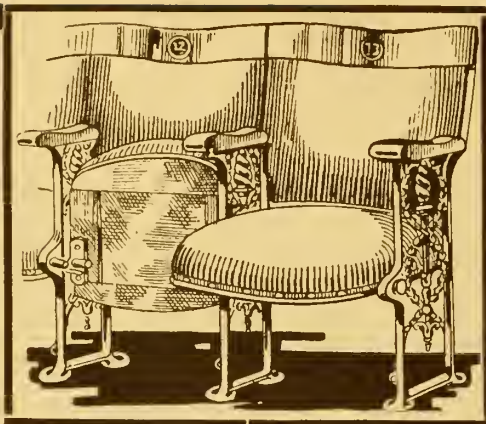
By means of lantern slides and slow-motion films the lecturer demonstrated how inaccurate gate pressure, improperly made joins, worn and defective sprockets and guide-rollers, insufficient loops, and too weak or too strong take-up pressure not only brought about serious damage to the film-stock, but made even reasonably good projection an impossibility.

The speaker showed in the plainest possible manner the need for daily and systematic inspection of the moving parts of the projector-mechanism, and he demonstrated how the magazine film-trap rollers having become "fixed" would become worn flat, and so present almost knife-like edges to the travelling film. He showed how the outer edges of the film became "jagged" by reason of wear on the guide-roller bushing or washers; how the sprocket holes may be torn by "drag" in the film travel, and by the hooked formation of worn sprocket teeth. He demonstrated how a badly made join might run its erratic and jumpy way through the gate aperture only to "run off" at the bottom guide roller, and cause a cut through dozens of feet of the perforations; he pointed out the fire risks present in the passing of such joins through the machine. But he did not point out—and we think he should have done—that projectors presenting the possibilities of damage noted had no right, in the exhibitors' own interests, to be in any operating enclosure at all. The lesson that a precision machine of the delicacy of a film-projector has a limit to its period of *maximum efficiency* beyond which it is not only a menace to the film put through it, but also to the reputation of the theatre in which it grinds out its senile days is one that might well be added to Mr. Blake's excellent propaganda.

Meanwhile, operators interested in the subject—and those who are not ought not to be operators at all—can receive a copy of an admirably illustrated epitome of the lecture free of charge by writing to Mr. E. E. Blake at the Eastman-Kodak Offices, Kingsway, London, W.C.

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NOVEMBER ISSUE.

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CATERING FOR THE HOT DAYS.

BY ONE OF THE OLD 'UNS.

The coming of the warm season—I will not use the term summer—is generally heralded with mixed feelings by the picture theatre owner or manager. Although it has its attractions from the purely personal viewpoint, it brings with it decreased receipts and anxious days and nights. Some decrease in attendance at indoor entertainments cannot, of course, be avoided, for the competition of outdoor recreation and sport is keen in proportion to the run of fine weather experienced.

But that the drop in business can be minimised by the exhibitor who cares to tackle the problem wholeheartedly is the experience of the writer, extending over many years, and in widely different territories—north, south, east, and west.

One of the first things the wise showman will do is to take stock of his exterior aspect. The accumulated dirt and dust of the winter season should be removed, and the clean, bright freshness of spring suggested by a good washing down, even if re-dressing or re-painting is not possible. But, generally speaking, the money spent on re-painting or re-dressing the cinema front each spring is not an expense, but a profit-bearing investment.

The outside illumination should receive careful consideration, and if coloured running-border lamps and similar devices are in use, the lamps should be cleaned off and re-dipped, preferably in some other colour. Careful study of what is sometimes called the psychology of the crowd goes to show that any change, however slight, does help to attract, and very marked changes in outside illumination can be made at small expense. The poster boards should receive special attention. The old paint and paste should be removed from the mouldings by means of one of the paint solvents, the boards stripped of their old posters, and thoroughly cleaned down. A couple of coats of paint—of a new colour or shade—clean, fresh blanking and neat, tidy billposting should add 100 per cent. to the attractiveness of the front during the long-light days.

The vestibule and corridors will next call for scrutiny. Spend as much time and money as possible in making this part of the business attractive, for it is the aspect that catches the eye of the passer-by most surely. Let cleanliness and freshness be the keynote. Have the walls and pay-box front thoroughly cleaned—and keep them so. See that the programme board, the hanging frames, and other furnishings and furnishings are spick-and-span, and all brasswork and glasswork well polished each day. Use floral decoration suggestive of coolness and fragrance, if possible, but avoid the use of dry and dusty-looking artificial plants as you would avoid the income-tax man. Beautiful artificial flowers and preserved ferns are cheap enough these days; they will clean several times if carefully handled, and their effect is immeasurably increased by mingling them with a few fresh cut flowers or potted ferns and similar greenstuff. It pays to have the vestibule looked after by the local florist during the summer months, or give one of the staff, with a bit of decent

taste about him or her, an extra half-sovereign a week to do the job.

Then there is the auditorium. Can you not detect that musty smell suggestive of dust-laden curtains, hangings and seat upholstery? Have the walls and projections well brushed down and every sign of lying dust removed. Get the vacuum cleaner busy on the seating and on such curtains and hangings as cannot be taken down for the season or taken to be cleaned over the week-end.

Overhaul the auditorium lighting; have the lamps cleaned and substitute shades more suggestive of coolness and daintiness than you have employed during the winter. Look at the screen aspect—does it attract? Is there dust around the screen border or the orchestral enclosure; if so, see that it is removed and is *kept* removed. What a difference a few palms, ferns or other plants make when placed near the screen and orchestral rail—always providing they are kept free from the suggestion of “deadness” that arises from dustiness. The operator will gladly help by running a string of tiny, twinkling, coloured lamps among the plants just to add a touch of the joyousness of colour. It all counts in creating impression.

Then there is the atmosphere of the auditorium. Is your hall as well ventilated as it might be? If not, see what you can do to improve matters. Supplement your ventilation by the use of suitably-placed fans, and do away with any curtains or hangings that you think not really necessary. Maybe you have the chocolate boy going around with a sprayer; well, see that he does not overdo the essence, for in many cases people object to the sickly smell, and they get the impression that the spray is merely used to disguise the natural unwholesomeness of the air in the theatre. That idea keeps many people away in the summer.

As to the selection of programmes particularly suited to the season, it is no purpose of mine to go into that here. Every exhibitor must be the best judge of the needs of his particular district. But I may be permitted to suggest that the inclusion of really good “shorts” showing travel and holiday scenes in various parts of the world, seaside doings, summer sports events, and the like *will* help to keep regular patrons coming and bring new ones if such subjects are specially advertised. “What rot! advertising fill-up,” I hear one exhibitor say. Well! I can only tell him that I have proved it a paying proposition again and again.

There are exhibitors—and some of them old ones at that—who will say: “Nothing will bring people in to the pictures in the hot weather.” They have that idea fixedly in their minds, and nothing will alter their outlook. If there are any such among the readers of these notes, I hope they will read this last paragraph first—the rest is not intended for them. I am not out to teach any man his business, but merely wish to pass on an experience of some 20 summers that have been “not so bad as they might have been” for the benefit of those of my brother showmen who are interested.

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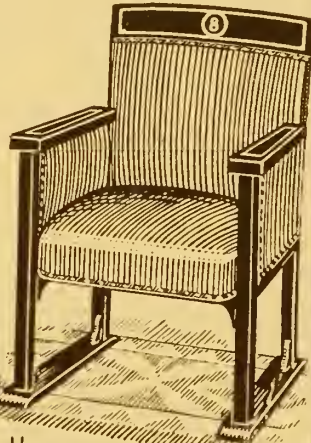
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LET THERE BE AIR.

HOW THE EXHIBITOR MAY BEAT THE SUN.

The foretaste of hot weather has played havoc with our pay-boxes; there is no getting away from that fact. But inquiries show that the drop in business has been far less sharp in the case of cinemas having a reputation for good ventilation. Modern cinemas, like the Dalston, equipped with an elaborate plenum-vacuum system, which not only maintains perfect freshness of atmosphere, but actually washes and cools the air continuously throughout every performance, do good business even in the hottest weather, because patrons go to the pictures *to get cool*.

A great number of the older cinemas, however, have no system of mechanical ventilation, an extractor fan or so being the only means of keeping the atmosphere sufficiently mobile to permit of some degree of evaporation of body emanation. To exhibitors working under such unfavourable conditions one would point out the great improvement to be brought about by the installation of a number of good electric fans in well thought-out positions, not only in the auditorium, but in the vestibule and corridors.

Little is gained by just dumping a fan or two on ledges over entrance-door or in positions where they merely tend to irritate patrons by causing a draught to blow down their necks. If there is a centrally-placed extractor fan in the roof have it thoroughly cleaned and working at maximum efficiency, and then watch for an occasion—or make one—when the auditorium is full of smoke. It will be noticed that while the track of air direct to the suction fan clears with a certain degree of rapidity, the dull, heavy humid atmosphere hangs around under balconies and similar “pockets”; this is indicated by the sluggish movement of the smoke.

Get several good fans of the type marketed by the G.E.C. under the name of “Freezor,” and place them so that they “gee-up” the air in those pockets and drive out the smoke-laden air into the suction-path of the extractor fan. A little experimenting will not only show you how to vastly improve the atmospheric condition of your auditorium, but will give you a really useful insight into one of the reasons why people stay away from the pictures in the summer.

There are some fans specially designed to deliver air charged with disinfectant, deodorant or aromatic preparations in atomised form, and these may sometimes be employed with great advantage, but care should be taken not to “overdo” the aromatic quality to the point of sickness—for many people object to this as much as they object to spraying with a too powerful mixture of the spraying essences.

But, in buying fans, be very careful to get only those of good, reliable make—from firms of repute. The market is simply flooded with cheap but unsatisfactory fans, mostly of foreign manufacture. They look all right, but they are made for sale rather than for service, and one trouble-laden season is about the life one can expect for them. A really well-constructed fan, if kept properly clean, the bearings greased, and the brushes and commutator attended to occasionally, will last years and years.

As in every other emergency, the Technical Department of the CINEMA TECHNICAL SUPPLEMENT is at the service of readers in advising them individually upon any problem they may be confronted with, either in the installation and upkeep of fans, as here suggested, or the larger subject of ventilation generally.

EMERGENCY SLIDES.

QUICK AND EASY METHOD.

We recently had occasion to throw upon the screen a number of hand-written slides giving news paragraphs concerning local activities, and we adopted the following method with success. We cut a sheet or two of very thin—almost transparent—tissue paper into pieces the size of a lantern slide, and having obtained some of the new “Unique” pencils in various colours, we wrote the messages on these pieces of paper and projected them between two plain cover glasses.

These “Unique” pencils are made of a special material permitting of a thin, strong point suitable for minute writing, and we were surprised at the length of message it was found possible to get on each piece of paper. The colours available at present are red, blue, green, and yellow.

In outlying districts the local cinema would find it a sound policy to feature notes of important news items projected in this manner; it should prove an inexpensive means of attracting regular patrons.

THE HAHN-GOERZ PROJECTOR.

DISTRIBUTING AGENTS APPOINTED.

J. FRANK BROCKLISS, LIMITED, GET EXTENSIVE TERRITORY.

In our last issue we gave some details of the new and fine projector known as the Hahn-Goerz Theatre machine, which is being introduced into this country by Peeling and Van Neck, Limited, of 4-6, Holborn Circus, E.C. 1. And at the same time we ventured to suggest that exhibitors would do well indeed in getting into touch with this most excellent proposition. We now learn that inquiries have been so numerous that Peeling and Van Neck have decided to appoint agents in various territories to distribute the machine. The appointments are as follows:—For Northern Counties and Middlesbrough, Crowe and Co., Newcastle-on-Tyne; for Lancashire and Yorkshire, the Imperial Accessory Co.; and for the other territory in Great Britain and Northern Ireland not covered by the above two firms, J. Frank Brockliss, Limited. In view of the growing realisation on the part of exhibitors that perfect projection is essential to success in cinema direction, there should be a brisk demand for the new machine.

THE LATE MR. WALTER HARRIS.**AN APPRECIATION.**

The news of the death of Mr. Walter Harris last month came as a great shock to every department of cinema enterprise, but to none greater than to the technical side of the business. To say that his warm-hearted generosity, his enthusiasm, and his love of fair play endeared him to all those who came into social or business contact with him is but to state a veritable truth. If ever a man deserved the appellation, "A white man," that man was Walter Harris.

Some 35 years ago he started life as an apprentice

Harris served on the London and Home Counties Executive, where his keen business insight and his unbounded enthusiasm made him one of the most valued and popular members. The writer of these notes appreciates the fact that it was due in no small measure to the enthusiastic co-operation of Mr. Walter Harris that the first annual dinner and ball of the branch last January proved so unqualified a success. Keen, energetic, alert, and always ready to serve his fellow-exhibitors, his death, from pneumonia following upon a heart attack, at the early age of 58, removed a friend who will live in the memory of those who knew and worked with him.



to the well-known theatre furnishing house of H. Lazarus and Sons, Ltd., and the fruits of his faithful endeavour are seen in the fact that 18 years later he became managing director of that virile and reputable business.

It was in August of 1914 that Mr. Harris, in spite of opposition, decided to enter the field of cinema enterprise, and it was but a day or two before the Great War changed the face of things so dramatically and tragically that he became a director of the King's Picture Playhouse, Chelsea. Later, he became managing director of suburban super-cinemas, controlling the Brixton Palladium, the Queen's, Forest Gate, and the Coronation, Manor Park. He was also managing director of Hackney Super Cinema and Winter Gardens, Ltd.

For years an active member of the C.E.A., Mr.

WARD END'S NEW CAPITOL.**SOME FURTHER DETAILS OF CONSTRUCTION.**

The growing Ward End district of Birmingham has acquired a real asset in the new Capitol Cinema built from plans by and under the direction of Messrs. Satchwell and Roberts, cinema architects, Birmingham. The exterior was designed with a view to the creation of a landmark in local architecture, and well, indeed, has that purpose been accomplished. The clean-cut, dignified, yet withal artistically pleasing aspect will long remain a standing advertisement of the venture it represents.

The planning and equipment of the theatre embrace every modern development of cinema construction. The spacious balcony is designed with an insweep that while in itself offers opportunity of decorative distinction, further provides for the placing of the operating enclosure in a position ensuring central projection at right angles with the building—that is, in harmony with the plane of a perpendicularly placed screen.

The façade is carried out in red-brick and terra-cotta, the scheme being suggestive of renaissance dignity. An ornamental iron canopy extends the whole length of the frontage. The fabric is of reinforced concrete and steel. The seating accommodation is just under 1,000, of which 700 seats are on the ground floor.

The decorative scheme is in bright colours upon deep plaster mouldings, and at night time the effect is heightened by a flood of soft red lighting from stained glass windows behind which electric lights are placed; a very interesting and pleasing effect. The auditorium lining is enriched by panels upon which black silhouette stencillings are imposed upon a rich purple surface, the whole surrounded by plaster decorative borders. A notable feature of the decoration is a pair of handsome electric light fittings specially designed to harmonise with their surroundings.

The bioscope installation and equipment, by Milward, Lane and Astley, people well versed in cinema electrical work, is of the most up-to-date description, as also is the sanitary fittings. Tiled spacious lavatories are provided for public use, with separate rooms for the staff and orchestra.

The screen installed is the Reflecta, made by the Reflecta Screen Company. The terra-cotta work was by the Hathern Station Terra Cotta and Brick Co., Limited, and the sprinkler installation by Mather-Platt, Limited.

SILENT PROJECTION.**SIMPLEX ACHIEVE MUCH-DESIRED GOAL.**

There has always been the keenest desire upon the part of exhibitors to eliminate the often all too irritating click of the projector machine in running; it is realised that the illusion of real life in screen presentation would be greatly increased were the sound of projection to be effectively overcome. Makers of projection apparatus have given careful attention to this constructional detail, with the result that the sharp, metallic "tap-tap" of only a few years back has, with all the best types of machines, given place to more or less subdued "clicking."

It has fallen, however, to the honour of the Simplex people to produce a machine to which the term silent may be applied with the minimum inaccuracy of description, for while it is impossible, of course, for any piece of high velocity machinery of the nature of a cinematograph projector to be dead silent in motion, the almost inaudible "buzzing" of the new "Simplex Silent" projector could hardly be heard in any auditorium.

In our issue of October last we gave an illustrated description of the newest model Simplex machine, but, since that several new refinements have been added. The toothed gear of the mechanism drive is cut in a new material, known as "Formica." Possessed of the strength and wear-resisting qualities of the best metallic gearing, this remarkable material has the added quality of almost silent frictional contact. Indeed, the running of the toothed gear is as quiet as one would expect were the gears cut in leather.

The film trap is now reinforced by steel ribs on either side, making it impossible for the film to buckle in the gate aperture. The usual gate shoes are superseded by four runners mounted upon light springs, which give with the pressure of emulsion deposit, and so prevents the "skicking" of the film in travel over the deposits; one of the most pregnant causes of film damage.

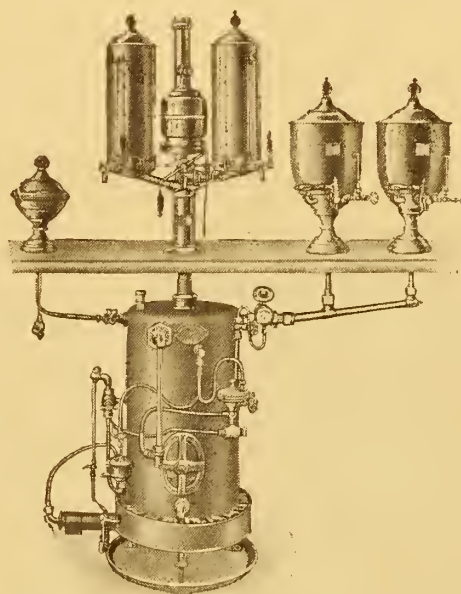
Some operators have found it awkward to keep down the spring-operated film guard of the Simplex during threading. An arm has now been provided which, acting against the spring pressure, keeps the guard automatically out of the way so long as the gate is open. So soon as the operator, having threaded the film, closes the gate, the film-guard springs back to its proper protective position.

Finally, the friction drive plate has mounted upon its circumference a band of specially prepared leather, which affords a far more constant control than the material hitherto employed. Instead of oil causing the friction grip to slip as it did before, it actually benefits the drive. These are but a few of the latest aids to perfect running in the new Silent Simplex Projector.

NEW CINE-OPTICAL CATALOGUE.

From M. and M. Hummell, Hatton Garden, London, comes a new catalogue of cine-optical goods of French manufacture. Objective lenses, condensers, arc-lamp mirrors and stage arc, limelight and spotlight lenses are among the specialties illustrated in the small but useful brochure of reference.

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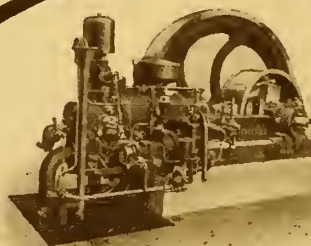
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MUSIC IN THE CINEMA.

REVIEWS OF NEW MUSIC.

By DR. GEORGE TJOELL, Mus.Doc. (Dunelm), F.R.C.O.

Messrs W. Paxton and Co., Limited, 95, New Oxford Street, W.C. 1, have issued a most charming little suite, by John Foulds, entitled "*Gaelic Melodies*," comprising three numbers. No. 1, "*The Dream of Morven*," a rather fast movement in 6-8 time, provides a light, eerie, and fantastic little piece of great fascination, and unusual tonality. No. 2, "*Deidre Crooning*," is a sweet and pathetic melody, of melancholy charm with accompaniment of drone character, while No. 3, "*Merry Macdoon*," is a rushing and exciting little number, which, when played up to the requisite speed, will have a most exhilarating effect. The orchestration, needless to say, in the hands of this composer is excellent and most effective. This little suite should be included in every cinema library. "*Lavender Love*" is a charming "Valse Lente" by Percy Elliott, whose work in the realms of light music is very well known. This waltz is well up to his standard, and will be found to be an attractive number.

"*My Bungalow in Bangalore*," by Herbert R. Parsons, is likely to prove a popular song fox-trot. This was the winning lyric in the competition promoted in April of this year, in aid of the West London Hospital. It is featured by Jack Howard and his dance band, and is published by Wilford, Limited, 35, Berners Street, W. 1.

One of the most phenomenal successes of recent years is the song, "*Farewell, My Love*" (Lehar), which is sung by Miss Jose Collins in "*Frasquita*," and is published by Messrs. Ascherberg, Hopwood and Crew, Limited, 16, Mortimer Street, W. 1. On a recent Saturday night we were treated to the remarkable experience of hearing the audience singing this during the interval.

From Messrs. Hawkes and Son, Denman Street, Piccadilly Circus, W. 1, we have received a comprehensive selection of new publications, amongst which cinema musical directors will be particularly interested in the latest additions to the "Hawkes Photo Play Series"—two new sets comprising Nos. 37 to 42, and 43 to 48. The six pieces of the former set are all written by John Ansell, and consist of six "Oriental" numbers in various styles, which make a welcome appearance, as there is not by any means a too plentiful supply of light Oriental music. The titles of these adequately indicate their suitability to the needs of the film:—No. 37, "*A Street in Algiers*"; No. 38, "*In Peking*"; No. 39, "*Arab Dance*"; No. 40, "*In a Japanese Garden*"; No. 41, "*The Indian Juggler*"; and No. 42, "*Egyptian Dance*." All well-written numbers, and very welcome additions to the cinema library. The next set comprises six galops of varying character, ideally suited to the various lively or "hurry" scenes which their titles indicate. These have been selected, arranged, and edited by Aubrey Winter with commendable skill, and will be found extremely useful. The titles are: No. 43, "*Skater's Galop*"; No. 44, "*Comedy Galop*"; No. 45, "*Military Galop*"; No. 46, "*Kiddy Galop*"; No. 47, "*Aeroplane Galop*"; and No. 48, "*Mounted Police Galop*." The composers are Fahrbach, Barthman, Lataun, Lamothe, and Lethiere respectively. In the "*Photo Play Series*," Messrs. Hawkes are doing valuable work for cinema music; we shall look forward to further issues in this series.

"*You and I*" is a charming song romance by Adolf Lotter, which will be found effective for sentimental, or love scenes. "*Bonne Promenade*," by Albert Mignard, is a dainty little light intermezzo for various light scenes. Eileen Mehegan has written a delightful piece in "*Winsome Winnie*," a light and graceful dance-intermezzo which should achieve considerable popularity. "*Youthful Vigour*" is a stirring military march by Lautenschlager, and a notable addition to the series of marches issued by this firm. Charles Huerter contributes a charming romance, "*Told at Twilight*," of a semi-serious character. This will be found a useful number for semi-serious, sentimental, or love scenes, or even for neutral scenes.

"*Adieu*," by Rudolf Friml, is quite a haunting melody; for love or farewell scenes, &c., this is ideally suited; a melody of charm and appeal.

Mr. Percy Fletcher has made a most effective arrangement of Rimsky-Korsakov's fascinating "*Hymn to the Sun*," from "*Le Coq d'Or*." This, I feel sure, will be cordially welcomed by all cinema musical directors, as it is by me. The arrangement is admirable in every sense of the word, and Mr. Fletcher is to be congratulated upon it. Its utility for certain "Oriental" scenes will be obvious.

"*Martial Moments*," by Aubrey Winter, provides a novelty in the form of a selection, or rather medley, of well-known marches. This would provide a novel and popular selection for the "orchestral interlude," or as an overture. In the Hawkes "London Salon" edition is published a "*Miniature Suite*" for strings and piano (or strings alone), by Walter O'Donnell, consisting of three movements. No. 1, "*Canzonetta*" is a broad, slow melody of distinction and charm, of great utility for scenes of a serious character. This is a movement of some length, and the character is well maintained throughout. No. 2, "*Pizzicato*," is a light and dainty number, of great piquancy, and will be found ideal for many light scenes, while No. 3, "*Caprice*," is a very quick movement, of the "moto perpetuo" character, excellent for light hurries or very lively scenes. I recommend this little suite to all cinema musicians as being something very much above the average, it will be enjoyed both by players and auditors.

Two new issues from Messrs. J. and W. Chester, Limited, 11, Great Marlborough Street, W. 1, are of more than ordinary interest. "*The Romance of a Mummy*," ballet-suite by Tcherepnine, provides some noteworthy music. Of this suite the first number now appears, arranged by Albert Goosens, "*Entrée de la Grande Prêtresse et Danse de Lotus*." Here is some fine and picturesque music which will enhance an "Oriental" scene. The arrangement has been admirably done, and an organ part has been written and is included in the orchestral sets. I hope all cinema musicians will secure this number; it will be a distinct acquisition to the library. "*Barcarolle*," by Frederick Manns, is a delightful melody of light and flowing character, which will be found useful for many scenes of a light or light-sentimental character. It is well orchestrated, and an organ part is provided.

The "House for Cinema Music," Messrs. Maurice Pierra, Limited, 57, High Street, New Oxford Street, W.C. 2, have forwarded a very interesting selection of new publications, which are peculiarly suited for film accompaniment. As is well known, this firm specialises in the publication of music which is either specially written or adapted for film accompaniment, and in that are doing a great service to the cinema. Gaston Duplant has written a charming little "*Romance*," which is suited to sentimental or love scenes; or scenes of a quiet character. "*Salome*" and "*Cleopatra*," by the same composer, are two short dramatic preludes, suitable for heavy dramatic scenes, or would provide an admirable introduction to films of a dramatic or tragic character. "*Lamento*," by Louis Delune, will be found ideal for scenes of tenseness and extreme pathos. Six Russian compositions by T. Akimenko are of much more than ordinary interest:—1, "*Dumka*" is a slow-flowing melody of a somewhat pathetic character; 2, "*Do Tanzu*," is a lively dance, with a striking and peculiar rhythm; 3, "*Pisnya*," is a slow melody, with alternating rhythms of the peculiar Ukrainian character; 4, "*Vesilla*," is of an original character; the first and last parts are slow and dramatic, with a middle section, short, of a most vigorous and exhilarating character; 5, "*Lisopad*" is a charming melody—a rather slow romance—very suitable for scenes of a quiet and semi-serious type, while the last number (6) "*Gretchaniki*" is lively and exhilarating. Each piece is published separately, and the orchestration has been most effectively done. I recommend all of these to the Cinema Musical Director.

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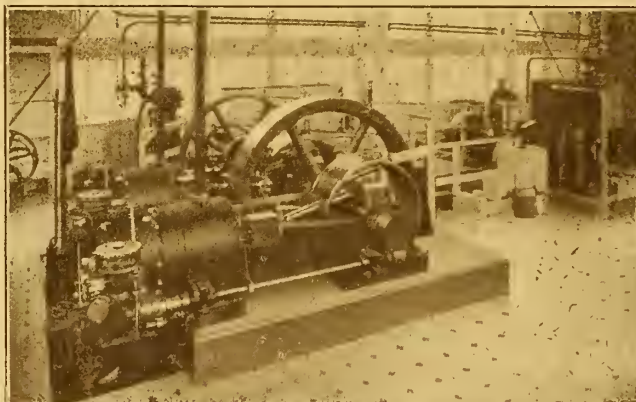
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WHAT I THINK OF OPERATORS' EXAMINATIONS.

By H. H. COULTON (Chief Operator, Mount Cinema, Bolton).

Will a compulsory examination of operators prevent bad film conditions? I answer most emphatically, NO! and my reasons are as follows:—

Presuming 80 per cent. operators passed with honours, I don't think for a single instant that one-half would continue the good work then begun, because of the general lack of interest shown in operators by other members of the trade. After careful investigation I am quite convinced that in the majority of cinemas no one cares a toss for the man at the wheel *until* something goes *went*, in spite of the fact that the management have in all probability been implored to get some new part or other. I ask: Is it likely, under such conditions, that operators as a body are going to take any interest in other people's property until the trade generally takes an interest in them? I have in mind at the present time two cinemas, each running two well-known standard model projectors, at one place seven years and the other five years, AND IN NEITHER OF THESE CASES HAVE THE MACHINES HAD NEW SPROCKETS SINCE INSTALLATION. These facts to me show that an operator's examination is useless unless we also have projector inspectors, and compel managers to supply any reasonable renewals suggested by the operator or inspector. This may seem rather drastic, but to my mind it is unfortunately necessary.

On the other hand, I know a few exhibitors who always supply immediately any reasonable renewal parts. For instance, in my own case if I want a new part of any kind I just give my employer a note to that effect in the confident knowledge that I shall receive same per return of post. Now I contend that if every operator was considered in a like manner we should hear far less of bad film condition, because apparatus generally would be maintained in such a condition that there would be no danger of film damage through inefficient machinery, and those men who could not, or would not, look after films properly as regards re-winding, packing, repairing, &c., would very soon be discovered at the renting houses, and consequently would either have to mend their ways or end their careers.

In closing I would add that the least said about the C.T.C. scheme the better, because it is too hopelessly one-sided and impractical to warrant serious consideration.

Mr. EXHIBITOR—Please Note

when showing "Abraham Lincoln"—"Captain Blood"—"Siren of Seville"—"Hunchback of Notre Dame"—"Love and Glory"—"Redeeming Sin"—"Wine"—"Smouldering Fires" and "The Phantom of the Opera," we have appropriate songs. Exhibitors everywhere are doing good business with these numbers. (Slides and Orchestral parts free.) Our music is admittedly the finest advertising accessory obtainable. Let us send your M.D. lists of Orchestral music and Solos specially written for the screen.

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"BECKWIN" OF "BRUM" BUSY.

Although this is not the busiest part of the year for the theatre furnishing business, yet we learn with pleasure that Messrs. Beck and Windibank, Limited, of Birmingham, are still "pegging away." It speaks well for them that they are able to maintain such a consistency of output.

Being rather curious to know what lay behind the reasons for such an output, we made a point of calling upon them. Of course, they claim an exceptional standard of quality, and it is noticeable that they give credit to skilled workmanship; but it is in this latter claim we discovered a secret. We found workmen who had "grown up" with the firm; men who are jealous of the reputation of the company, for which they obviously have an affection. These men are "girders" of this well-known business. It is in them that so much confidence is placed. Each in his particular department is given credit for his specialised knowledge, and every department works with the whole in complete harmony. So it is with the huge outside-staff working up and down the country. Here, then, is much of the secret of the extensive "Beckwin" organisation.

Among the many interesting contracts just completed or in hand are:—Folkestone Pleasure Gardens and the Playhouse; Whitley Bay Pleasure Gardens; Glasgow Alhambra Theatre; Rotherham Hippodrome; Birmingham Aston Hippodrome; Birmingham Futurist Picture House; Bristol Metropole Picture House; Manchester New Premier Cinema; Chesterfield Corporation Theatre; Galashiels Playhouse, &c., &c., the Birmingham and Midland Institute; Buckley Picture House; Mardy Hall, Pentre; Cheltenham Picture Playhouse; Rothesay Winter Gardens; Aldershot Picture Palace; Gainsborough New Cinema.

GAS LIGHTING IN CINEMAS.

Several cases of cinemas in which electricity is obtained by local generation are mentioned in the current issue (No. 134) of "A Thousand and One Uses for Gas." This interesting publication, which also contains numerous photographs of cinema exteriors brilliantly and economically lighted by high-pressure gas, contains information which every cinema proprietor should read. It can be obtained free of charge on application to the Secretary, The British Commercial Gas Association, 28, Grosvenor Gardens, S.W. 1.

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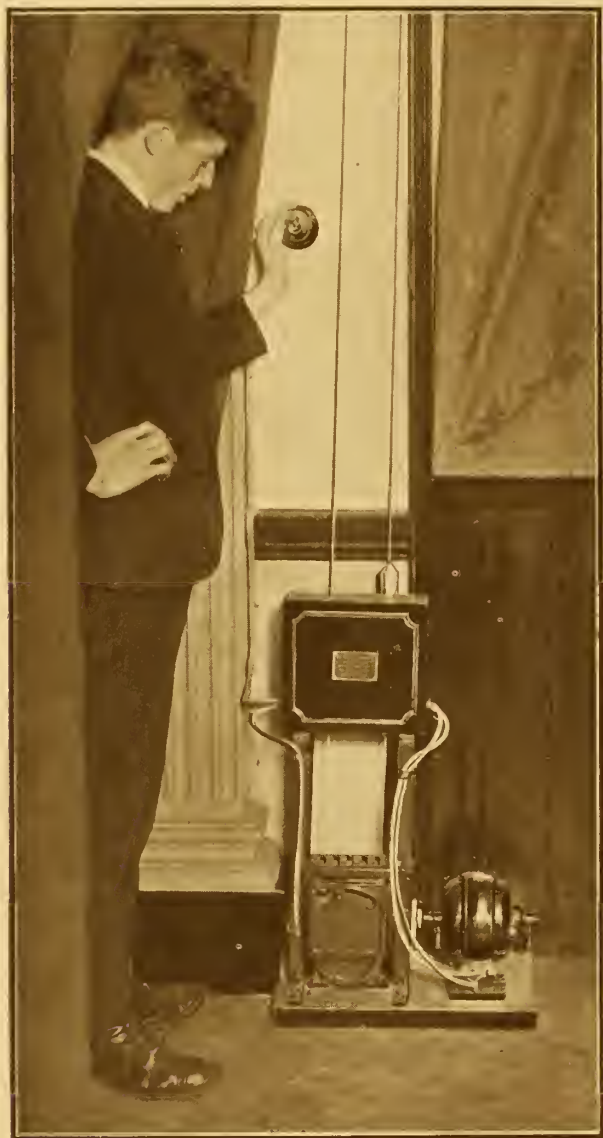
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The day of slipshod picture projection is over, and those who have the best interest of the cinema industry at heart must be heartily glad that it is so. The enormous advance that has been made in the technique of the film itself has raised the cinema to a higher plane



in the scheme of world entertainment; no longer is the dim, dingy, and stuffy converted building considered good enough; indeed, the modern picture theatre is modelled on a scale of beauty, spaciousness, and decorative art that would have been regarded as over-pretentious by most theatre patrons of a quarter of a century ago.

But although such development has marked every

other detail of cinema equipment, we still have to face the fact that no more artistic substitute has been devised whereupon to project the picture than the dark-bordered expanse of white so reminiscent of the envelope associated with funeral mourning. The most ornate and artistic proscenium opening must have as its background that essential but uninviting vista.

The modern method is to cover the screen with curtains of soft, clinging material of fine texture and of a colour harmonising with the decorative surroundings, and to do this effectively it is necessary to employ electrically-controlled gear, making it possible to open and close the curtains gracefully and silently at the commencement and end of the performance. Such contrivances may be used either for the sole purpose of operating the curtains or in conjunction with a dimmer system that allows of a combination of beautiful colour effects, as well as the raising and dimming of the house lights in synchronisation with the opening and closing of the screen curtains.

There are, of course, several very well-known electrically-operated curtain controls of more or less elaborate design and costly construction; but it is not every picture theatre that has need of heavier type apparatus. There is a very distinct need for a small, compact, easily operated and highly efficient curtain control at a moderate price, and among the best of those we have seen in this class is unquestionably the "Falksley" Electrically-Driven Curtain Control. This neat and very simple apparatus calls for no great working space. It is small, but it is wonderfully efficient. It stands in a corner, is but 2 ft. 5 ins. in height, and 1 ft. 6 ins. in width, and projects but a few inches forward.

A $\frac{1}{8}$ horse-power motor of almost negligible current consumption drives the reducing gear which gives travel to the curtain leads, upon which a pair of metal bobs are mounted. As the curtains reach their set full opening one of the bobs reaches a small roller, and by pressure thereon automatically cuts out the switch. Reverse action cuts out the switch at the exact moment of the complete closing of the curtains.

There is no drag—no strain—in the operation of the "Falksley" control. The pressure of a button or the putting in or out of an ordinary tumbler switch, either in the operating box or at any other desired points of the building brings about the opening or closing of the curtains and the corresponding dimming or raising of the house lights. The gradation of action is perfect in its smoothness, and the jerkiness sometimes so painfully apparent where "step" resistances are used is entirely absent.

A regulating rheostat enables the operator not only to control the travel rate of the curtains, but to arrest

the movement at any point, thus making the arrangement of lighting effects for prologues, variety interludes, and similar stage or screen settings not only possible, but easy of accomplishment.

There exists to-day scarcely a picture theatre too small to instal a "Falksley," and the enormous improvement in screen aspect produced, even by the lightest of curtains, is as astonishing as it is attractive of notice. From this viewpoint alone the installation of a "Falksley" is less a luxury than an economy.

That enterprising firm of theatre drapers, furnisners, and decorators, J. H. Edgcombe, Limited, of 36, Soho Square, London, W. 1, will submit estimates for installation of the "Falksley" control, either complete with curtains or to operate those already existing. Messrs. Edgcombe have gained an enviable reputation in the cinema industry alike for first-class work and fair and honourable treatment, and whether the need be for draperies, curtains, tableau cloths, stage dressing, carpets, seat coverings and general upholstery, or exterior and interior decorations, they are prepared to submit plans and sketches as well as to suggest lighting and colour schemes in complete harmony with decorative surroundings.

It may here be noted that the "Falksley" control may be installed without the slightest interference with the performances, and once installed by Messrs. Edgcombe's expert mechanics the installation is guaranteed for twelve months. In cases where the exhibitor prefers to employ his own electrician to instal the apparatus full and ample instructions and plans are supplied for that purpose.

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These days, few and very old-fashioned are they who do not take a practical interest in photography in one form or another. And even of those who do, few there are who have even a nodding acquaintance with the principles governing the functioning of a camera lens. Yet how easy it is to dip into this absorbingly interesting subject—and how profitable.

From the house of Sir Isaac Pitman and Sons, Ltd., comes a most informative little handbook yept "Camera Lenses." It is by Arthur Lockett, and it costs but half a crown. It describes exhaustively, yet in popular language and easily understood terms, the optical principles underlying the camera lens: its functions, its varieties, and its peculiarities. The book is profusely illustrated, largely by simple, yet effective, diagram, and it is no exaggeration to say that a couple of hours of most interesting reading leaves one with a grip and understanding of the subject that increases one's knowledge of photography a hundredfold, and whets the appetite for even more of such information. The photographer, whether beginner or advanced worker, who has not a copy of "Camera Lenses" is missing one of the best things that have, so far, come his way.

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NOTES ON CINEMA VENTILATION.

The question of cinema ventilation and sanitation was dealt with by Mr. Chris Raimes, A.R.S.I., in an interesting and informative paper read before the members of the Royal Sanitary Institute. On one of two points Mr. Raimes was not quite accurate, as instance his computation of the number of cinemas in this country at 4,500. Nevertheless, his observations can hardly fail to interest not only architects and engineers concerned in cinema construction and equipment, but also exhibitors and their managerial staffs.

It has, he said, been officially estimated that there are about 4,500 cinemas, with a seating capacity of from 100 to 3,000 in this country. Also that the average attendance per day per house is 750.

The total number of patrons on this basis is, therefore, 3,375,000, which gives a gross attendance for the year, 1,056,375,000.

The figures also represent a visit by every inhabitant 24 times per year.

These figures are given to show how popular this form of amusement, or recreation, is with the public, and to point out that a very high standard of sanitation is required for such places.

The conditions to be fulfilled in the sanitation of the cinema and other places where people congregate are heating and ventilation, lighting, cleansing, sanitary accommodation.

Taking the question of heating, first, it is essential:—

That all such places be kept at a reasonable temperature, irrespective of that of the outer air.

The heating medium should be such that every part of the building is uniformly warmed.

Such heating medium should not give off any products which are likely to vitiate the air in such building.

The heating medium should be easily controlled, and should not be accessible to any one except the responsible person in charge.

The systems of heating are many and varied, such as stoves, hot-air furnaces, direct and indirect steam-heating, high and low pressure hot-water heating.

The method in general use in this country is heating by low-pressure hot water, a system which admirably fulfils the given conditions. In designing such a system, a wide experience and the greatest care and judgment are necessary to secure the best results. For it must be borne in mind that a cinema or theatre differs very much from any other class of building, consisting, as it does, of practically three parts:—

The body of the hall or auditorium.

The stage and dressing-rooms.

The lobbies, corridors, stairways, and offices.

And each part requires to be kept at such a temperature as is most congenial to those occupying them.

As regards a reasonable temperature, it may be taken as from, or between 55 deg. and 60 deg. Fahr., in winter. There are, however, two important factors governing this. First, that people in a place of amusement or a public meeting are sitting still, and therefore require a higher temperature than when moving about. On the other hand, the close seating of the occupants produces a large amount of animal heat which may increase the temperature many degrees.

So that, in considering a cinema once filled and thoroughly warmed, it sometimes becomes a question of cooling, to produce comfort.

Again, the higher the temperature, the more aqueous vapour air takes up and retains, and the breath of the audience will not condense upon the walls and other surfaces if this temperature is maintained.

"SUNNY OLD SADS."

It is good hearing that Sadler's Wells Theatre is, after many vicissitudes, likely to be reopened for the production of classical drama and opera in English, on the lines of the "Old Vic." It has been closed these many years, "its dirty stucco" (to quote Besant) "peeling off the frontage in patches, and the bricks of the body of the house showing a leprosy of damp and old age." Sadler's Wells is the oldest theatre in London, deriving its name from a well of mineral water which became celebrated for its curative properties. Some time before 1683 a wooden building called Sadler's Music House stood on the north side of the New River about this spot. In 1765 a Mr. Rosoman pulled down this old wooden building and erected the theatre on an enlarged scale, and much in its present form, at a cost of £4,225. In 1778 the whole interior of the theatre was rebuilt. Since then many changes have taken place. Architecturally undistinguished, the building is in a lamentably decrepit condition, both inside and out, and the cost of acquiring and reconditioning it, says *The Architectural Journal*, is likely to be somewhere about £60,000. We hope that the public will nerve itself to provide this rather formidable sum, for, with the example of the "Old Vic" in mind, the investment is likely to be a sound one; while sentimentally it will be a pleasure to know that the old house, with its famous associations, is in active service once again.

SCREEN PERFECTION.

BULMANISM IS BRIGHTNESS.

The most luxurious and well-appointed modern cinema—I hate that word super—fails to attract if the screen is not good, and many, indeed, are there in use to-day that could not by any stretch of imagination come within the category of satisfactory projection surfaces. There are many kinds and many makes on the market; some good, some indifferent, and some damnably bad; but this may be said of a screen—if it is a Bulman it is perfection. The Bulman people have been screen experts for years and years, and there is in the Bulman list a screen for every purpose, front, rear, daylight, or any other kind of projection. The long list of Bulman screen enthusiasts grows almost daily, and it is a tribute to the efficiency of these screens and the satisfaction of their users that during the month of April no less than nine of the leading cinemas installed Bulman screens. Sounds a lot, doesn't it? But it is true—and here is the list:—Stoll Opera House, Kingsway; Electric Theatre, Basingstoke; Kilburn Grange; Palace, Cambridge Circus; Futurist Theatre, Liverpool; Victoria, Chesterfield; Capitol, Haymarket; Picture House, Buckley; Grand Theatre, Halifax.

WHITE MARBLE.**HINTS ON REMOVAL OF PAINT AND STAINS.**

The stately beauty of white marble-work has influenced its very extensive use in cinema construction during the past few years; a notable example being the superb marble-work at London's new Capitol Theatre. The removal of paint, ink, oil, and other stains from the marble is a job calling for very special care, and the hints here given by that well-recognised authority, Mr. Frank A. Heywood, will not only be read with interest, but also preserved for future reference.

To clean paint from white marble, make a mixture of one part pearlash, three parts lime. Slake the lime with water and add the pearlash, then reduce with water to the consistency of stiff paint. Apply with a fibre brush. When the paint is softened, use a stiff brush to remove it, and rinse with plenty of clean water.

To remove any discoloration from the oil in the paint, boil together $\frac{1}{4}$ lb. of yellow soap, $\frac{1}{4}$ lb. whiting, and 1 oz. of washing soda in water for about 15 minutes, to a consistency of extra thick cream, and rub on the marble while hot. Wash off the next day, and, if necessary, repeat the operation. Finally, polish with coarse flannel. To remove ink spots from marble, dissolve 1 oz. of antimony trichloride and 2 ozs. of oxalic acid in one quart of water. Add to the solution enough flour to make a paste. Apply to the spots and leave it on for several days, when the ink will probably be drawn out of the marble.

CIGARETTES AFTER HOURS.**NEW AND PRACTICAL MACHINE FOR CINEMAS.**

That there is a real and growing need in most cinemas for an automatic machine for the supply of cigarettes after shop hours cannot be denied; such a service is a great convenience and an attraction to patrons as well as a source of profit to the management. But the difficulty and trouble experienced with some machines, and the loss sustained by reason of the "acceptance" of bad coins and metal discs have prevented many exhibitors from installing them.

A new apparatus, known as the Rex Automatic Machine, has just been introduced, however, and it effectively overcomes all difficulties and objections hitherto experienced or put forward. While it will take sixpences or shillings readily, it rejects immediately farthings and halfpennies filed to the size of these coins.

The range of machines available provides for the supply of all popular brands of cigarettes in tens and twenties, and matches are also supplied. Small machines capable of holding twenty packets may be purchased for £3, while larger sizes will supply up to 80 packets per loading. Thompson and Co., 48, Watling Street, London, E.C. 4, are handling the apparatus, and a telephone inquiry to City 6120 will bring full details of this safe, reliable, simple, and springleless cigarette machine.

DECORATION AND THE CINEMA.**INTERESTING LECTURE BY THE "REGENT'S" ARCHITECT.**

In the cinema world the name of Robert Atkinson, F.R.I.B.A., is well known, although it will, perhaps, be best remembered in connection with his master creation, the "Regent," Brighton. He has the right to speak with authority upon the question of picture theatre creation and decoration, so that his lecture before the Institute of Decorators upon the subject of decoration in the cinema will be noted with special interest.

Showing a number of slides of cinemas in England, America, Holland, and Sweden, he pointed out that the majority of them were lacking in the gay spirit of the old showman, from the colour point of view, while others had depressing defects of form. Many of them lacked "punch." What was needed was broader conception in architectural composition and more pronounced contrast in design.

In American cinema building there was an apparent lack of sympathetic co-operation between architect and decorator, especially in regard to colour schemes. In touching upon the very fine terra-cotta work so often met with in America, the lecturer emphasised the possibilities of terra-cotta decoration for both internal and external cinema work. In conclusion he stressed the important part that might well be played by artificial flowers and plants as decorative features of the picture theatre; a notable example of which was the use of such artificial flowers to emphasise the mural recreation at the "Regent."

FERODO'S NEW CATALOGUE.

Ferodo, Limited, of Sovereign Mills, Chapel-en-le-Frith, have issued a new catalogue and price list dealing with Ferodo patent woven stair treads and flooring. The stair treads are suitable for fixing to every type of staircase, and are made in four types: (1) standard stock lengths, with bound edges; (2) type A—nosing; (3) type B—nosing with flange; and (4) type C—flat strips. Each type is supplied in the following colours: light brown, dark brown, green, red, and blue.

The standard stock lengths are supplied in two thicknesses, heavy and medium, with bound edges. These treads are applicable to all kinds of stairs, and should be placed on the front of the step. The remaining back portion may be fitted with linoleum, rubber flooring, carpet, &c. Type A nosings are made in any length to order. Type B nosing is made in one thickness only and is provided with a special flange which fits under the linoleum or other backing and enables a neat joint to be made with the Ferodo nosing. Type C (flat strips) is made in heavy and medium thicknesses for special application and for use at the back of Ferodo nosings, and is made in any length and in various widths.

Ferodo patent woven flooring is claimed to be an excellent floor-covering for rooms, corridors, landings, passages, &c., where there is heavy foot traffic. It is made in two thicknesses, known as heavy and medium, and in several colours with contrasting borders.

A CARE FOR "JENNIE."

SHE FEELS THE HEAT AS WELL AS YOU.

Next to furnacemen we should think that the bioscope projectionist has as much kick against the summer as any man. Cribbed, cabined, and confined within the narrow limits of his "narrow cell," the heat of the blazing arcs beating fiercely upon one side of him, the zephyrs of a thirty-bob fan blowing down his collar behind him, and the sweet aroma of perspiring humanity wafted through the inspection aperture in front of him, he is, indeed, on velvet—and he sure earns his little bit of corn, or corned beef.

But it is not because his own cup of contentment is so brimful he ought to overlook the claims of his friend and companion in misfortune, "Jennie." She is feeling the heat just as much as he is; and if she does not get those little attentions to which her sex entitles her, it is more likely that her health will break down in summer than in winter. Always listen attentively to "Jennie," and if you notice the least variation in the gentle droning of her melodious voice, go to her; she needs your help.

Go to "Jennie" first thing every morning, and start her singing. Like all fair ones, she likes good brushes, so see that hers are smooth and free from pitting and jagging. Look to it that her "coms" are bright and clean, and that she isn't too sparky; and don't forget now and again to "blow out her innards" with a pair of bellows or the vacuum cleaner in reverse. It is medicine to her; and she needs it in the hot weather. When Jennie has been working awhile, stop her and run your fingers around her armature coils. If you notice the least difference in temperature, examine the terminal sweatings on the commutator segments. If a coil is too warm in comparison with the others, bet your sweet life there is a "short" somewhere; while if it is cold, there will be a break in the winding. That's a workshop job, of course; but "do it now." Always see that the armature windings are running dead clear of the pole faces; sometimes a slight "rub" develops for no apparent cause, and that way lies trouble.

There is no excuse for your getting "well oiled" because the weather is hot—although you sometimes do. But it is different with "Jennie"; the hotter the weather the more the necessity for her being oiled. No use giving her a ring unless she's oiled; she'll soon lose her bearings, anyhow. She's a jade is "Jennie"; but if you look after her as you should do, she'll never let you down.

NEW FIREPROOF ROOFING.

Architects and others concerned in the reconstruction of the less costly types of picture theatres, in which the need of a really fireproof roofing material arises, should not overlook the claims of a new material yept "Pyropruf," a demonstration of which was given before a gathering of Government and municipal officials in London recently. A building roofed with the material was filled with highly inflammable substances and set on fire. The heat at the highest point of the conflagration was said to approximate to 3,000 deg. Fah. After the flames had been extinguished an inspec-

tion of the roof was taken, and Mr. L. C. Lutyens, managing director of D. Anderson and Son, Limited, pointed out the fire-resisting qualities of the roof, to the evident satisfaction of the officials assembled.

A luncheon was held later at the Hotel Cecil, under the chairmanship of Mr. Lutyens, among the guests being Messrs. J. Holden (Mayor of Southwark), B. H. Pritchard (Mayor of Fulham), Alderman F. G. Howard (Mayor of Hampstead), J. V. Wills (Mayor of Bermondsey), J. T. Wallis (Mayor of Finsbury), S. J. B. Buckhill (Mayor of the City of Westminster), F. J. Bryer (Mayor of Deptford), Lieut.-Col Fox (Fire Brigade), Major Petrie (president of the Institute of Structural Engineers), L. H. Paish (Admiralty), and Monsieur A. Couven.

Mr. Lutyens said that his chairman, Mr. James Henderson, desired him to express his regret at not being present, but he was prevented by doctor's orders. The firm were desirous of giving 1,000 rolls of "Pyropruf," and laying same free of charge on the roofs of dwelling-houses spread widely over towns in England to stand as observation tests, subject to the discretion of the Minister of Health, so confident were they of the claims put forward on behalf of "Pyropruf." He would not say much about the fire tests they had seen that morning, for they spoke for themselves. He would only say that he thought the tests had shown that "Pyropruf" could not cause or spread a fire. They claimed that "Pyropruf" was the best roof for any building, anywhere, at any time.

He was fully aware that if they could not get "Pyropruf" accepted within the by-laws as a first-class roof, if they could not get the fire insurance offices also to accept it as a first-class roof, then their aim and object to obtain a far wider field for "Pyropruf" than at present exists fell to the ground.

THE PENALTY OF QUALITY.

HALL AND DIXON "SMILIN' THROUGH."

Was it not the cobbler of Old Heidelberg who said, "He who works well works seldom"? Messrs. Hall and Dixon, the well-known theatre furnishers and decorative specialists, of 19, Garrick Street, W.C. 2, are ruminating upon this old saying, no doubt, but in the cheeriest of veins, for reputation is more valued by them than repetition.

Everybody is boasting that they are—or have been—busy renewing last year's glories at Wembley; everybody—that is—excepting Hall and Dixon. The beautiful decorative friezes representative of Peter Pan and Alice in Wonderland are there in all their glory again this year; but as they had withstood the storm of winter unimpaired, Hall and Dixon had perforce to pay for their reputation for quality out of this year's probable profit on renewal. The same story applies to this firm's remarkable replica of King Tut's Tomb, which is being shown again untouched, as also is the model theatre in the Canadian Pacific Railway Company's Pavilion.

But, after all, reputation is in itself an item on the profit side of the accounts, even though it does not show in turnover. And Hall and Dixon have that valuable asset.

THE HOUSE OF SPRINGER.

HOW TO MAKE A BRIGHT CINEMA.

It is now generally conceded that the furnishing and equipment of a theatre, using the term in its widest sense, are as important factors for success as the actual programme itself.

The firm of J. Springer, Limited, of 152-58, Wardour Street, W. 1, have long since recognised this, and have taken every opportunity of impressing it upon every caterer for public entertainment, and especially upon cinema exhibitors, who now provide such a large share of the means of recreation for the masses of the people. Patrons of places of amusement to-day expect brightness in the surroundings. Dullness repels them. In short, the successful management of a theatre must see to it that not only the exterior, but the interior of the house is attractive. To be effective this need not be lavish—certainly not tawdry. Rather let it be simple and dignified, no matter what the type of the theatre may be. Messrs. Springer have prepared for this new age in the public taste, as a visit to their well-appointed and up-to-date show-rooms or a perusal of their comprehensive and informative catalogues will amply testify.

FURNISHING, SEATING, &C.

It is obvious that the decoration and furnishing of a theatre requires expert knowledge, which can only be acquired by long experience. In Mr. George Pixton, with his forty years' connection with the trade, the firm have a director who is pre-eminently qualified to give

advice which must be of inestimable value. The important contracts which he has so satisfactorily carried out long before and since he joined the Springer organi-

sation are indisputable evidence of his unequalled ability, thoroughness and sound judgment. Only recently he has completed the decorating and furnishing of a cinema in a big Midland city, which has been acclaimed to be one of the most up-to-date and elaborate, yet intensely dignified in the country, and he is now engaged on important improvements at the Shaftesbury Pavilion and the Pavilion at Lavender Hill, Clapham. Under his supervision the firm's noted chair factories at Station Works, High Wycombe, have been expanded and modernised, and are capable of turning out at least 2,000 chairs per week. Nothing but wind-dried well-selected timber is used in the works, and whilst chairs are being made on well-established lines, new patterns to comply with modern requirements are being almost daily devised. For instance, the firm have quite recently placed on the market an elegantly designed tip-up chair, with four-spring seat, known as the



One of the new type of chairs.

"G.P.," which is being offered at the astoundingly low price of 14s. 6d.

A NEW L.C.C. RULE.

In carpets, tapestries, &c., in all kinds of colouring and designs, the firm have a most replete stock. In connection with draperies, it is important to remember a new regulation which has been introduced by the

London County Council during the past few weeks. This insists that all draperies in a cinema must be of wool serge, with all the oil extracted, which is the only means of ensuring non-inflammability. Whilst at present this rule is only applicable to the London area, it is more than probable that it will be adopted by other licensing authorities, particularly in the large centres. Mr. Pixton has given this matter considerable thought, and after consultation with makers of this class of goods, he has made exclusive arrangements with a manufacturer to supply material that will in every respect conform to the requirements of the County Council.

ACCESSORIES, &C.

It is often contended that the machinery and accessory side of the cinema has not received the attention which its importance warranted. Certainly, the operating room should be of first consideration so far as accessories are concerned. Messrs. Springer have not lost sight of this, and Mr. Joseph Springer, the managing director, who long since recognised that the electrical age would come, has for years made a close study of all kinds of electrical apparatus, and his skilled knowledge and experience in this department have resulted in the production of the most efficient and economical machines in the market. Mr. Frank Bowden, one of the veterans of the industry, with a thorough practical acquaintance with the accessory side, is in charge of this department, with Mr. George Jensen, an engineer of outstanding ability, as technical adviser. The firm are now making a special offer of the all-steel "J.S." projector (Model No. 2), which is the ideal machine for the average long-run cinema. The complete outfit, which includes Dallmeyer cine lense and mirror arc lamp, can be obtained for £87 10s., whilst a part outfit can be secured for £67 10s. There are also many other types of projectors, and the fact that Springer's are the actual manufacturers of the goods in which they deal will be recognised as a distinct advantage both from the point of view of quality and price.

In addition to engineering works in London, the firm have a mosaic factory, at which electric light bowls of every design, and rich in colouring, together

with attractive illuminated signs of rich hues, are made by expert workmen.

There is also at Wardour Street a floral decoration department, from which every variety of artificial flower, with beautiful specimens of natural foliage, can be obtained. An inspection of the stock will reveal to what a marvellous extent the art of flower-making in wax has developed.

ORCHESTRAL DEPARTMENT.

As evidence that the firm are progressing with the times, although it might be more correct to say ahead of them, an orchestral department has been opened at 91, Shaftesbury Avenue (first floor), under the management of Mr. H. R. Nathan. The importance of efficient music in the cinema cannot be overestimated. And in this department many novelties and new features which must enhance the presentation of a picture are to be seen.

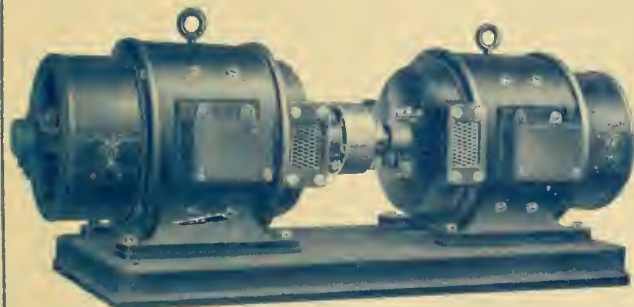
In recent years several attempts have been made to produce an instrument or attachment whereby a greater volume of tone may be obtained by the pianist. This problem has been solved by the harmonic synchroniser, a Nathan-Wall patent, which occupies no more room than the ordinary piano, and admittedly, by simply pressing an auxiliary pedal, gives double the tone-volume. It has immense advantages over the grand piano, and is far less costly. Mr. Nathan has also given attention to the urgent need of a suitably voiced orchestral organ, whereby in theatres that do not possess a full orchestra the feelings or emotions of the best composers can be truly



A new Orchestral Reed Organ specially made for Cinemas.

interpreted. A very modern instrument, the outcome of deep thought on the part of some of the most eminent English organ builders, has been devised at a comparatively moderate cost. Then there is the Grip-all music desk, which permits of perfect and even manipulation of the music, thus avoiding all trouble in keeping in order the mixed folios of music and the muddling up of the sheets. In this department, too, are some valuable novelties in the shape of effects, including one which produces the sound of the waves as they roll up on the seashore, and also the familiar "puff" of the ordinary locomotive. A new Glockenspiel invention is also something which should interest every up-to-date cinema exhibitor.

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CINEMA Proprietors and Managers will be interested in the following voluntary testimonial recently received by us relating to a

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Messrs' Metropolitan-Vickers Electrical Co., Ltd.,
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Dear Sirs.—Will you kindly forward six Carbon Brushes L.P.2. as sample herewith, for Motor No. B.210362.

I want to take this opportunity to say how pleased I am with the Motor Generator of which the above is part. It was installed in this theatre in July, 1914, and has run from five to six hours per day since then, and is still giving every satisfaction.

It may be of interest to you to know that the commutators of this set have never been out for skimming during this time, and show little sign of wear. In fact the machine has never been dismantled at all.

After TEN YEARS' hard wear I think this is sufficient testimony to the workmanship and material used in the construction of this splendid machine.

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(Signed) GEO. H. KENYON.

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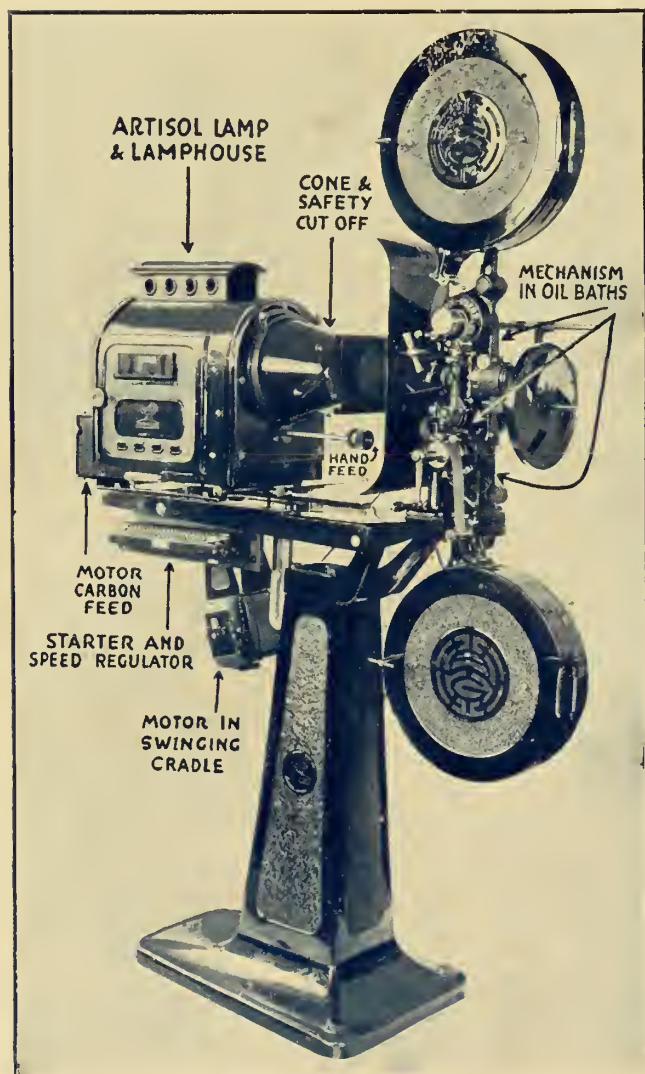
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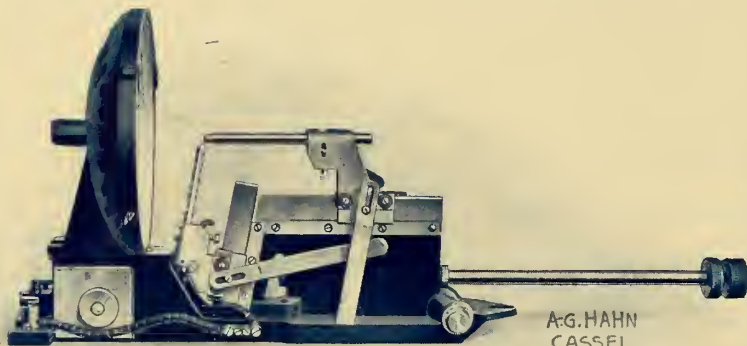
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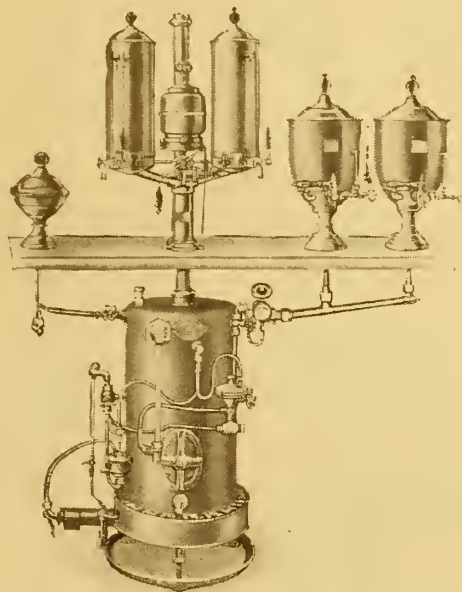
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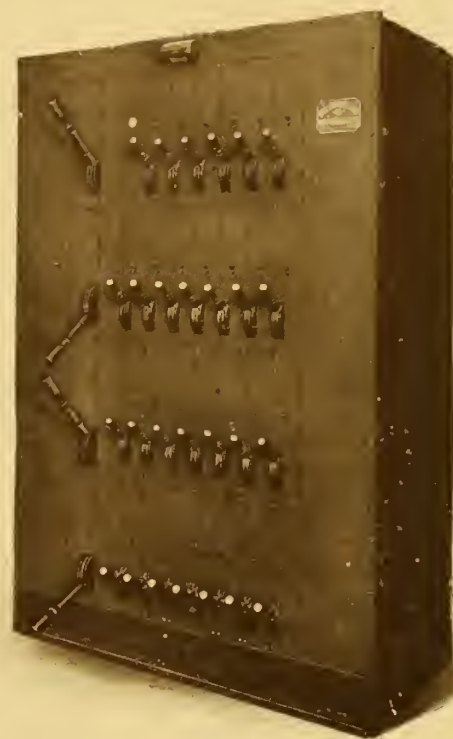
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WATCH THE AUTHORITIES!

"CONDITIONS" WISE AND OTHERWISE.

We have before us a veritable tome of conditions and regulations which it is proposed by the Middlesex County Council to adopt and make compulsory in connection with the electrical equipment, the heating, lighting, and ventilation of cinemas within the area of its licensing control. Many of these proposals are merely a reiteration or a rehash of the existing Home Office regulations, which were devised in consultation with technical experts representing the cinematograph industry. Other requirements—on the other hand—are new.

We do not suggest that the local licensing authorities are doing anything unreasonable, harsh, or overbearing in putting forward regulations having for their object the safeguarding of the public attending picture theatres and similar places of resort; but what we do say is that the imposition of such regulations should only be made after thorough inquiry and consultation with the organisations representing the trade interests affected.

Those engaged in the exhibiting side of the business to-day possess a keen appreciation of their responsibilities, not only to the public, but also to the powers that be, and they are ready always to co-operate with the licensing authorities in the carrying out of any reasonable regulations. But there are pros and cons to every proposition, and the exhibitor has a perfect right to expect that he will at least be consulted as to the

necessity for conditions with which he is to be asked to comply in the conduct of his business. That is a sane and safe principle, accepted by Parliament itself, so that it can hardly be regarded as beneath the dignity of those authorities charged with the administration of the licensing laws.

The danger that the exhibitor has to guard against is the "slipping in" of new regulations and requirements which may eventually become burdensome to the industry when the enforcement is made in the arbitrary spirit not infrequently adopted by some municipal officials. Ambiguity of framing of regulations is another point that needs careful watching. We have known of conditions so admirable in conception and intention as to win the whole-hearted support of the exhibitor being applied in an oppressive and vexatious manner, because the framing was so ambiguous as to enable officials to read into them a construction entirely opposed to the original intention.

The cinematograph industry is to-day not only well-organised, but its political affairs are in the hands of responsible and reasonable men, so that there can be no justification for any administrative authority seeking to impose conditions upon licences without consultation with those whose business interests are affected. And that is one reason why every exhibitor should throw the moral weight of his membership into the protective organisation representing his section of the industry.

ANCIENT WALL UNDER THE TIVOLI.

Workmen excavating in Richmond Mews, near the Cenotaph, in Whitehall, disclosed at a depth of twenty feet a stoutly built wall, believed to be part of the old moat wall of Westminster.

The stone work was so well preserved that the chisels used to break it apart needed to be renewed every half-hour. Similar remains have been found in Great Smith Street and Great College Street, and almost the complete circle of the wall has now been brought to light. The new Tivoli Cinema, in the Strand, is partly built over an almost impenetrable wall of similar characteristics; and it is possible that the newly-discovered subterranean wall will be found to be part of this ancient bulwark.

SKYSCRAPER TO EDISON.

American electricians are about to raise a monument, in the shape of a 20-storey skyscraper, in recognition of Mr. Thomas Alva Edison's work for the advancement of civilisation.

The building, of which Mr. Edison will be invited to lay the corner stone, will be in the centre of New York, and will have an entrance arcade with a 25-ft. bronze statue of the inventor. Besides offices, it will contain a big electrical museum, in which Mr. Edison will be asked to place all his working models, including those upon which rested his earliest successes in the field of cinematographic research, and other inventors will also be asked to contribute. The announcement has been made by Mr. Charles Eidlitz, chairman of the governors of the Electrical Trade Board, which intends to make the building a great electrical centre.

TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL RAG.

Somehow or another it takes quite a long time to induce officialdom to believe that cinematograph exhibitors are not to be classified, as a body, as vagrants and vagabonds. A picture theatre owner I wot of recently received an application from an ex-service man asking for a job. The applicant addressed him as "Respectable Sir," so he underlined this unexpected and unsolicited compliment with red ink, and sent it to the chairman of his local licensing authority, with the comment, "Now, will you believe it"—also inscribed in fiery letters. He is a humorist, is my friend—and an optimist withal.

AT THE CONFERENCE.

There should be brave and bonnie doings in dear old "Glaskic" this month-end, when the C.E.A. Summer Conference opens. Bet your life those sturdy Northerners are not going to miss the chance of showing we Southern "childer" how hospitality should be extended. So there will be handshakings and junketings to the glad music of bagpipes, to say nothing of shooting of the untameable Haggis, and—well—"may I be there to see!"

THE GARDEN PARTY.

July 11 will be a red-letter day in the history of our trade, for, if I am not greatly mistaken, the net result of this year's Cinema Garden Party will be the raising of an amount sufficient to put our Trade Benevolent and Provident Fund upon a firm financial basis. There is no section of the business more interested in the accomplishment of this aim than the technical side; and I do urge my many friends—for I regard every reader as a personal friend—to put his, or her, last ounce of weight into selling tickets, showing slides, putting bills up in the most prominent positions, and doing everything possible to help forward the good cause. We are all born—worse luck—and none of us buried; that is something to be thankful for. But bread cast upon water—I am not referring to the exhibitor's luncheon—returneth manyfold. Afraid I've got the quotation a bit mixed—but you know what I mean, anyhow.

ONLY A VISION.

Came back from a Garden Party Committee meeting tired and brain-weary, for we had talked long and ardently, and fell asleep in one of the luxurious one-and-threes that nobody else wanted. For is it not the dread period of summer-time? And a mighty vision came to me. Hordes of terror-stricken men were fleeing before the advance of a grim, shadowy figure. "Who are these men who flee as from the wrath to come?" I asked. "Motor-car manufacturers," was the reply. "And the pursuing demon?" I demanded. "Dr. Fowler-Pett"—and then a voice in my ear said, "Awake! for behold the Council Inspector would have speech with thee." Such is the stuff that dreams are made of!

A REAL FRIEND.

But, joking apart, the trade owes a debt of gratitude to Dr. Fowler Pettie for the enthusiasm he has put into the providing of what has proved one of the best attrac-

tions and most successful moneygetters connected with the Benevolent and Provident Fund.

GARDEN PARTY BOOKING OFFICE.

And speaking of the Benevolent Fund reminds me that J. Brooke Wilkinson has arranged what is called in our trade a "tie-up" with Joseph Springer. Part of the impressive Wardour Street showrooms of the Springer organisation will be converted into booking offices and inquiry bureau for the Garden Party; and will be open from nine o'clock in the morning until eight o'clock in the evening during the fortnight before the event. There is not going to be much chance—this year—for anyone to excuse their absence by saying that they did not know where to get tickets.

COWARDS?

Hear that none of the London and Home Counties Branch delegates are wearing kilts at the Summer Conference at Glasgow. Afraid of the Press-boomed plague of mosquitos, I suppose. Reminds me: Jimmy McBride stepped off the pavement in Wardour Street recently just as a big car dashed past. "Careful," said a friend, warningly. "Did ye ever knaw a Scot tha' was'n?" was Jimmy's quick-witted and humorous retort.

THE WHY AND THE WHEREFORE.

The schoolmaster, giving a lesson in English history, asked the class why one of England's early Queens was designated "bloody." "Because," replied the little son of the local picture theatre manager, "she was late back with the films on change days."

SPRINGER BABY MEETS THE QUEEN.

Just a year ago I recorded in these columns the arrival of a little daughter to Joseph Springer. I should imagine that girl is going to be as pushful as her father. When their Majesties the King and Queen opened the new Queen Mary Reservoir near Staines last week, little Jeannette handed the Queen a beautiful bouquet of flowers, cut from the Springer conservatories at Duncombe Hall. Their Majesties were much impressed by the self-possession of the little one; and the King "commanded" her to put on her bonnet to protect her head from the blazing sun. The incident afforded the Press photographers an opportunity of securing one of those happy "human interest" snapshots so beloved of the man and woman in the street.

WHY PARROTS TALK.

Cinema management has absorbed a very great number of the good old variety "pros" of our youth. One such, a once-famous *ventriloquist*, controlled for some years the destinies of a small provincial show. I noticed, on the occasion of a recent call at the house, that a new manager was in charge, and I asked as to the welfare of my old friend. "Oh!" was the reply, "he is out of the picture business now; he is doing very well indeed—he sells *talking* parrots!"

DANGER!

A red road-lamp hanging upon a pole-support, bearing a notice "Danger" in large red letters, standing just within the vestibule of a Northern cinema, attracted

my attention, as, indeed, it did hundreds of other people, judging from the crowd round the front. A feature comedy was the big picture, and beneath the "Danger" headline one read, "Patrons are advised not to see this picture unless they are wearing a belt, as there is grave danger of splitting their sides—with laughing." Notwithstanding the broiling heat, the house was full, and people were waiting outside for the chance of a seat. Little stunts sometimes bring in big money.

HIGH-INTENSITY ARC LAMPS.

It would be difficult indeed for anyone interested in the question of maximum efficiency in projection not to be impressed by the remarkable qualities of the Walturdaw high-intensity arc lamp, as demonstrated at the opening of the New Gallery Cinema last week. We are a conservative people, and it takes us a long time to cotton to the most obvious improvement if it deviates in the least from our customary methods; but this lamp merits the closest attention of those who aim at the best possible screen results.

"JOLLY OLD PROJECTOR."

Speaking of Walturdaw reminds me. Jack Sturgeon, the accessories chief, has a ready wit and a quaint humour all his own. An exhibitor who has not yet learned the lesson that the greatest economy is efficiency at any cost, came in to see Jack t'other day, and said: "My jolly old projector has gone wonky again." "That," replied our salesman friend, "is the reason that it has gone wonky again—because it is *jolly old*." I hear that he sold him a new one.

THOSE DELEGATES.

I hear that Captain Barber has acquired the real American method of saying "Oh! Boy." But there is no truth whatever in the rumour that Arthur Cunningham has invested in a cowpuncher's lasso, wherewith to "bring down" vociferous members of the G.C. who insist upon speaking out of their turn.

A GRAVE DANGER.

Probably one of the gravest dangers to which the exhibiting side of the cinematograph has its seed in the Public Health Bill now before Parliament, which give local authorities the power to spend up to the equivalent of a twopenny rate in promoting and providing public entertainment. The principle here involved is the right of municipal bodies to spend the money of the ratepayers to compete with ratepayers trading as entertainment caterers. The C.E.A. is, without doubt, dealing with this danger; but it is up to every section of the trade to take a hand in protesting to their Members of Parliament against any such measure, and asking them to strenuously oppose it. And in the doing there is no time to be lost.

DEVILISH CRISP!

The heat wave has hit some of the small shows badly, but the showman is nothing if not a humorist. One such decided to suspend operations—temporarily at any rate—and so closed down. On Monday afternoon one of his "matinée regulars" turned up, and, finding the pay-box closed, inquired of the exhibitor who stood on the step, "What's up; is anything broke?" "Yes, me," was the terse reply.

SOME "MANIFESTATION."

From a letter I have just received from Geneva, they are going to hold there in September a "manifesta-

tion" of cinematography, talking machines, and scientific toys. The show is to include "aparatus for taking of views, projectors, standard commercial types, as well as those for educational purposes, reduced models for moving pictures at home, manufacture of films, optical appliances, electrical contrivances, and all accessories to the cinema branch. Lecture rooms will be *avalitable* for demonstration purposes. Films artistic, informatory, scientific, and educational, photographic enlargements, artists' photographs, animated drawings, titles, sketches for scenery, furniture, dresses, posters." Seems pretty comprehensive, although the "*avalitable*" gets me guessing.

"INTERESTING FORCIBLY."

But the thing that intrigues me is this little snippet from my correspondent's letter: "We cannot go over without tell something about the section of the scientific toys, who had to have a place in our exhibition, interesting forcibly the youth by several of its activities." Now, I like that idea about interesting forcibly the youth. We in the cinema business have struggled bravely in the direction of *interesting peacefully* the youth by several of the activities of our business; and it has been a damned slow job; so that if there is anything to learn in the direction of interesting them *forcibly*, it might be worth the trip to Geneva. I am all in favour of a form of conscription in relation to cinema attendance.

ABOUT LENSES.

WONDERFUL OXFORD UNIVERSITY EXPEDITION FILM

Whether it be in connection with their now famous wide aperture and other high-grade cine-projector lenses, or with their equally fine cine-camera lenses, the name of Taylor-Hobson is becoming daily more closely associated with the picture-making and showing industry of this country. We have received a copy of "The Taylor-Hobson Outlook," a live little organ simply teeming with interest for those concerned in cine-optics in even the smallest degree.

One of the most absorbing items takes the form of notes on the Oxford University Arctic Expedition, in which, last year, Mr. George Binney and his intrepid co-adventurers penetrated within 600 nautical miles of the North Pole and succeeded in crossing the North-East land, a feat hitherto unaccomplished, although a German expedition perished in the attempt in 1913. Some really beautiful enlargements of cine-photos of the expedition are shown—and cause one to wonder why this thrilling record of British courage and resource has not been shown in every picture theatre in the British Empire. Writing of the Taylor-Hobson lenses used in the expedition, Mr. Binney said:—"The results we have obtained with the lens are truly remarkable, often under very adverse light conditions. I need hardly say that on any future expedition which I undertake I shall insist on my cinematographer using your lenses."

Every cine-photographer, every studio director, and every exhibitor who interests himself in the optical aspect of his equipment ought to get on the mailing list of the "Taylor-Hobson Outlook" in their own best interest.



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DO SOMETHING WITH THE FRONT!

AN ADVERTISEMENT—OR AN EYESORE?

(BY A PUBLICITY MERCHANT.)

Mr. Average Exhibitor, I ask you to go out on any bright, sunny summer day, stroll past your theatre, and have a good look at the front. If it is sufficiently attractive to invite you to "come in out of the heat," then you are either an exceptionally good showman or you are far more easily attracted than is the average man or woman in the street.

I took a walk through one of the most populous districts of South London last week-end with the express purpose of getting a survey of picture-theatre fronts, and what I saw depressed me awfully. The local bill-posting boardings were, from the view-point of cleanliness, freshness, orderliness of arrangement, and publicity attractiveness, 100 per cent. more interesting to the passer by than the cinema fronts. There were, I admit, one or two exceptions, cases where *some* little effort had been made to eliminate the unwholesome pall of dirt and dust—but the deadly sameness of the haphazard fly-posting station was everywhere apparent.

I know it is not an *easy* problem to make a cinema front look really attractive. But it is a subject that must be tackled if the showman is not content to have what should be his most telling advertisement lay-out wearing the aspect of a local eyesore—and that is what many picture-theatre fronts are, however unpalatable the truth may be.

The poster boards are "tame and same" enough in all conscience; but there seemed to be a local conspiracy to have all the framework done in the same uninviting shade of brownish red, faintly discernible beneath a mess of many layers of dried and dusty paste. Blanking paper, from which the sun had sucked out the crisp colour had superimposed upon it the six-sheet posters in such a manner that all the ugly margin of the lithographs was discerned.

How much more attractive would those pictorials have looked had the mouldings of the boards been at least clean, and the blanking paper put on *over* the posters, so as to neatly frame the *actual* picture and cover up the unsightly margins.

At one place I noticed that the front provided spaces for three six-sheet pictorials. Two of these spaces were filled with identical posters of the current feature, and the third with a pictorial of the second-half feature, so closely approaching in character the other two that it might well have belonged to the same film. Where that showman's sense of the appreciation of the attractiveness of variety is I do not know; but if he selects his programmes on a similar basis, I should think he is a lean, careworn man.

At another place there were, in the vestibule, a couple of quite attractive cut-outs—hired from one of the renting-houses; but they were defaced, and robbed

of their advertising value by having stuck across them some cheap and nasty looking yellow slips with "Thursday next" and "Now showing" thereon.

One place stood out from the rest. The owner or manager had a taste for display, and he had cut out "heads" from six-sheets and superimposed them upon attractive aerograph backgrounds, upon which bright "jazzy" colours were on a black setting. Some might have called this show a bit too "gaudy," but, anyhow, it was the only cinema front that "stood out," and, moreover, it was the only one at which I noticed people stop and look.

I could not help contrasting the cinema fronts with the shops devoted to the sale of ladies' wear. These shops all dealt in the same kind of goods, yet they all had their own "something different" about them, and you could hardly get along past them on account of the be vies of fair ones who hung around like flies on a jam-pot.

I suppose some exhibitors will read these well-meant notes and say, "Another fellow who wants to teach us how to run our houses." I can assure them I do not. I couldn't if I did. But as a publicity man I can tell them that they are wasting valuable advertising space—and I am not wishing to be personal when I say that some of them could learn a little from a careful survey of the windows of renters in Wardour Street—to say nothing of the advertising stunts that any publicity merchant is only too glad to suggest to exhibitors to help them "put over" with profit his firm's productions.

FUSEBOARD WISDOM.

FUSEBOARDS.—In some fairly modern and substantially designed installations—substantial even to the extent of heavy-gauge, screwed conduit with terminal boxes and ironclad fuseboards—says the "Engineering Gazette," there have been troubles owing to the bad design of the fuse carriers. In these the wire is not "shrouded" in any way, and yet the six or eight fuses on each pole are fixed so closely together that barely a sheet of paper can pass between their porcelain carriers. Now, oftentimes a fault on one circuit results in melting its fuse very properly, and so isolating the trouble. But, unfortunately, there are other times when the trouble is not so limited, but where the blowing of one fuse passes infection along the line and leaves the whole section of the building in darkness. This is catastrophic, and unfortunately the only safeguard against a repetition is to scrap the fuses and adopt another type. It is a pity, for otherwise the boards are of good design—the cases lined with asbestos and a reasonable amount of space allowed between the ends of the fuses and the inside of the case so that connecting up does *not* involve forcing the cables into position with a hammer—which method is not entirely unknown when fixing certain types of distribution boards, I understand.

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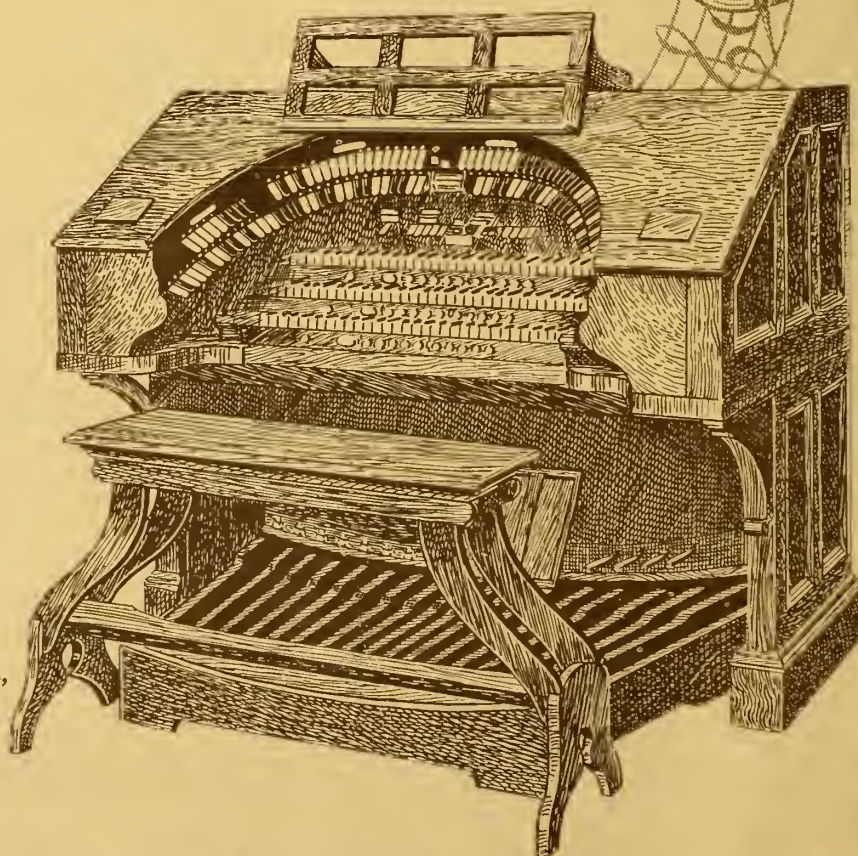
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OPENING OF NEW GALLERY CINEMA.

LANDMARK IN BRITISH PICTURE THEATRE CREATION AND EQUIPMENT.

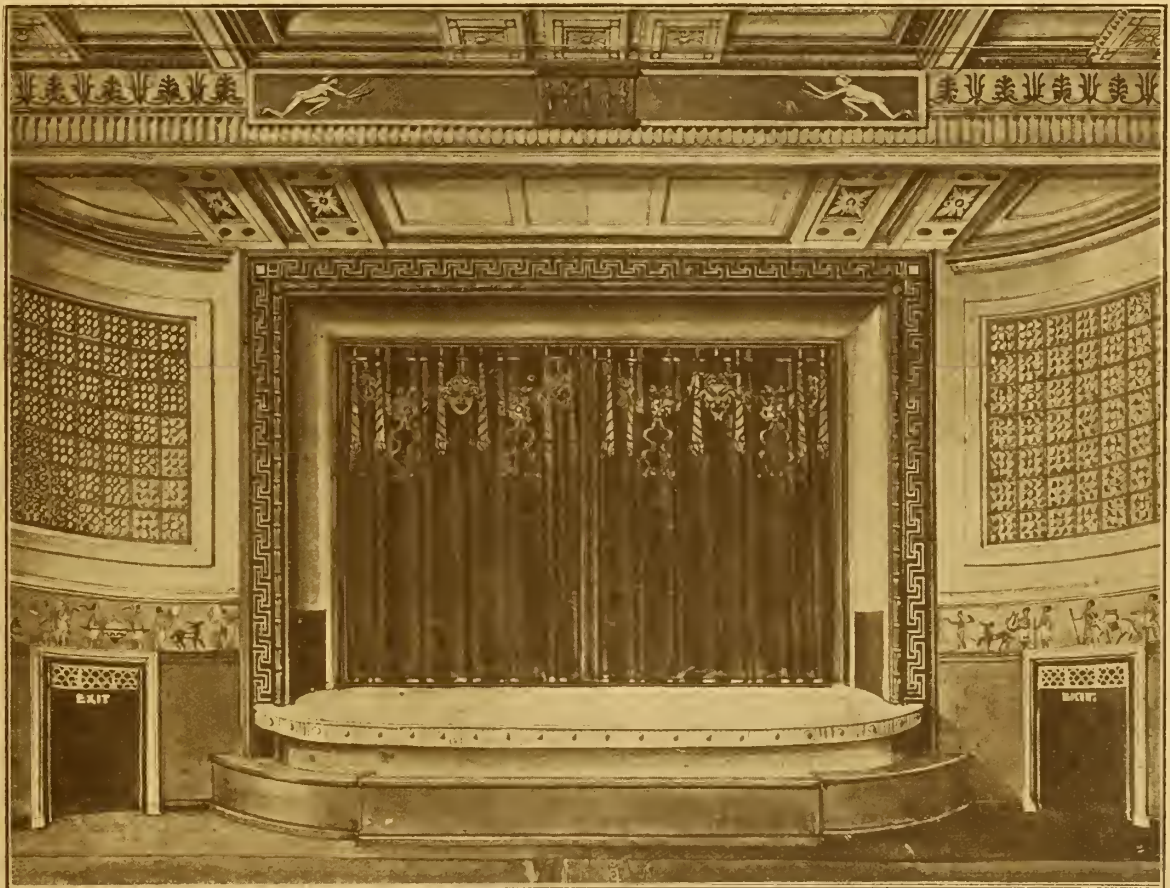
That the direction of Provincial Cinematograph Theatres, Limited, have created—on the site of the old New Gallery Cinema, in Regent Street—a motion picture theatre so stately in conception and so perfect in every detail of achievement as to set a new standard in British cinemas is a veritable truth; and while we pay just tribute to the creative genius and courageous imagination of Mr. Will Evans, to whose broad vision this superb fabric stands monument, we may well congratulate him upon the efficiency and enthusiasm of those working under him who have played each their allotted and important part in bringing to fruition a pretentious undertaking, which cannot fail to have a powerful influence upon the prestige of British cinematograph enterprise not only here, but in America—and, in fact, throughout the motion picture world.

To say the external aspect of the New Gallery, the beautiful and massive frontage carried out in stone conforms to the dignity of new Regent Street is an underestimation; it emphasises rather than conforms to that atmosphere.

THE UTILITARIAN NOTE.

Of the planning of the theatre this much may be said: the architects, Messrs. Nicholas and Dixon-Spain, while not losing sight of the need for beauty and impressiveness in the visual aspect of a place of entertainment, have not let that militate against appreciation of the modern utilitarian taste that calls for ease and convenience of access, combined with material comfort. The vestibule is spacious, and is so arranged that approach to the various parts of the auditorium is almost self-indicated. The centrally arranged pay-box facilitates the movement of incoming patrons in the direction of their seats. The decorative effects of the pure-veined Sienna marble, set in beaten copper, is at once rich and dignified, the impression created being particularly pleasing to the senses.

The auditorium is much more spacious and lofty than the old building permitted. A well-arranged and adequately raked ground floor is surmounted by one of the finest proportioned balconies I have yet seen. Its graceful and gentle slope adds much to the lines of



The Screen Aspect; showing fine tableau curtains made by Chas. Treleven.

NEW GALLERY KINEMA



A SECTION OF THE BALCONY.

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beauty of the auditorium; and while sufficient rake is provided to ensure absolutely free sight-line from every seat, there is an entire absence of that sense of steepness which mars quite a few of even the most modern theatres, and which is so detrimental to the comfort and enjoyment of many people.

The expansive ceiling gives support to the fine dome which characterised the old building; and above this is the sliding dome-apex, which can be drawn back in hot weather or when otherwise desired, flooding the interior of the building with daylight and fresh air.

The screen aspect of the auditorium is as interesting from the technical viewpoint as it is beautiful from that of the spectator. A deep concave gilt proscenium arch, between which and the proscenium opening proper, the rich tableau curtains are placed, is set off by beautiful ornamental brass grilles, which serve as a screen for the special organ, more fully referred to elsewhere. And here let me mention what appears to me to be the one discordant note in an otherwise wonderfully harmonious *tout ensemble*. Those heavy timbered doors let into the lower portions of the gilded arch to serve as a means of access to the stage from "behind" may be useful; but to my mind they fail in harmony. Surely openings *en suite* with the grilles would have been far more artistic and pleasing?

UPPERB LIGHTING EFFECTS.

An outstanding feature is the handsome tableau curtain in heavy rose-tint serge enriched with applique work and panelling in dull gold. The curtains—the work of Messrs. Treleaven, of Southampton Row, who have made the proscenium curtains for many of the leading West-End theatres and provincial halls—move smoothly and silently upon electric curtain controls installed by J. Springer, Limited, in connection with their dimmer installation controlling the gorgeous colour-illumination effects and the house lighting. This feature of the New Gallery merits special reference, for it marks a wonderful advance in anything that has been attempted in this country. Over two thousand Osram colour-spray lamps in a series of four colours are controlled from a gigantic four-unit dimmer system, which occupies the whole of a spacious chamber below the operating enclosure, to which connections are taken on a special button panel. By the touch of one or more of the appropriate switches, the operator is able to flood in, dim out, or arrest at will any combination of colours he may wish. The net result of this costly and ingenious installation is that while the house-lighting can be controlled either with or without the operation of the curtains, there is scarcely a scheme of colour-lighting effects that is not attainable. I doubt whether America, with all its huge and costly cinemas, has any more complete and effective lighting facilities to show than this installation at the New Gallery Cinema.

PERFECT PROJECTION.

The projection at New Gallery Cinema leaves nothing whatever to be desired. A rock-steady picture—per-

fectly illuminated and full of gradation and crisp definition. This is due in full measure to expert selection exercised in the projection equipment. The operating enclosure is a model of efficiency. The wiring is to a switchboard, upon which all the units are ironclad and completely enclosed, with the exception of the volt and ampere meters, and terminating in a centrally placed enclosed fuse-box. The resistances are in a separate chamber, and are operated from within the projector chamber by means of specially devised step-up controls of ten ampere steps. A pair of Kalee Indomitable projectors, fitted with the Walturdaw high-intensity arc lamps, project a powerful beam from apertures in the lower circumference of the dome, through 90 feet of auditorium to a special Bulman white-white opaque screen, 24 feet by 18 feet. This screen—which is so constructed that it can be moved backward in order to provide good stage space, is effectively masked by dark-blue heavy serge curtains, decorated with swags of fruit in bright colours, hanging between inverted torches of gold satin. The centre ornament of each curtain is in the form of a mask embroidered on ivory satin, the whole of the decoration being suspended from gold braiding. The centre ornament is repeated on the side curtains, which, with a pleated ceiling-piece, complete the stage setting, electrically controlled.

Below and in front of the stage a spacious orchestral enclosure is provided, and here it is that the control of the fine Wurlitzer organ is placed.

The decorative scheme suggests early Grecian period, in which bright toneful colours are effectively employed in the creation of an atmosphere of dignified gaiety. Expansive panels are relieved by the introduction of projections representative of galleon bows, with sail set in a blaze of golden sunshine. A frieze 4 feet in depth encircles the auditorium. Carried out in fine colours against a greyish background, this festal procession breathes the gorgeous spirit of early Greek pageantry, and, incidentally, provides an attractive object for *entr'acte* interest.

SEATING DE LUXE.

Unquestionably one of the most important factors in the ultimate success or failure of a cinematograph theatre is its seating. The directorate of P.C.T. have left nothing to chance in this direction. Roomy, soft, luxurious, semi-tub chairs in rich blue velvet "rest the body and leave the mind content," while snug comfort is enhanced by the deep-pile Wilton carpet in rich amber shade, with Greek border design in blue. Upstairs, in the balcony, armchairs are used, the upholstery being in a pleasing shade of red. Altogether some 1,600 chairs were specially designed for the house by that well-known firm of theatre chair specialists, H. Lazarus and Son, Limited; and if it is possible to add to their already great reputation for chairs of outstanding merit, the seating at the New Gallery will do it. Technically described, the whole of the ground floor has registered design tub chairs, with fully spring-stuffed and spring-edged seats, spring-stuffed arm-pads, seats counter-weighted to tip-up automatically, and upholstered in blue velvet. The balcony chairs are fully upholstered easy chairs, with spring-stuffed backs, spring-edged seats, and spring-stuffed arm-pads, seats counter-weighted, the whole covered in rose velvet. It

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is interesting to note that when the house originally opened about 14 years ago Messrs. H. Lazarus and Son, Limited, were responsible for the whole of the seating, and this was not touched from the day it was put in until the place was pulled down.

As may well be expected in an enterprise of so pretentious description, the architects have spared nothing in securing absolutely irreproachable ventilation. The pleno-vacuum system is employed. Powerful motor-driven fans completely changing the air of the building at frequent intervals. The air-conditioning plant provides for the continuous filling of the building with warm or cool air in order to maintain an even temperature at all seasons of the year. In addition, there is the great sliding dome, which in hot weather is drawn back during the interval.

The auditorium lighting is of the "concealed" type, and is arranged in multiple colours. By means of the elaborate Dimmer plant, really beautiful illuminative effects are produced in the auditorium lighting, as instance the simulation of summer sunset and moonlight. In heightening realism in film presentation, the elaborate and ingenious colour illumination installation presents boundless possibilities, and Mr. Nicholl, the P.C.T. engineer—who, I understand, created the idea—has every reason to be proud of his work.

WONDER ORGAN AT THE NEW GALLERY.

It is not an exaggeration to describe the Wurlitzer Hope Jones Unit Organ—an outstanding feature of the musical equipment of this theatre—as the most remarkable musical instrument in the world.

It is the creation of Robert Hope Jones, who as far back as 1892 built some of the most wonderful organs in England, amongst these the great organ in Worcester Cathedral, Warwick Collegiate Church, St. George's Church, Hanover Square, London, &c. Mr. Hope Jones studied the production and blending of tone in the organ from its scientific side, starting the study by the construction of an apparatus that took photographic records of sound waves passing in the air, and enabled him to analyse and divide them into their constituent parts of ground tones, upper partials, and harmonics.

The introduction of science, where previously "rule of thumb" reigned supreme, has inaugurated a revolution already beginning to influence organs in all parts of the world. This sound-wave recording apparatus showed Hope Jones that no diapasons (save some of those left by the old masters in a few of the European cathedrals and churches) possessed a reasonable proportion of foundation tone. This led to the leathery lip, by means of which the volume of foundation tone was greatly multiplied, and all dissonant harmonics removed.

THE DIAPHONE.

The invention of the Tibia family naturally followed, and the next thing invented was the Diaphone. In the Diaphone we have an entirely new method of tone production. It is capable of expressive power by varying the wind pressure, and this without altering the pitch. The power and dignity of the Pedal Diaphone is such that the finest instrument built without this stop cannot satisfy those who have heard organs with this unique and majestic undertone.

The reeds are admitted to be the finest produced.

One of the next inventions is the Swell Shutter with the sound-trap joint. The result of this is that the range of expression is so enormously increased, and the tone power of all stops can be so greatly reduced, that the need for soft stops disappears. Every stop becomes a soft stop when its controlling shutters are closed. By means of the Hope Jones "Double Touch," any particular note or notes can be brought out above the remainder of the organ, and this without raising the hands from the keyboard.

With these means of finger-touch expression a performer, with one hand, could be playing upon the flute, and by depressing certain fingers a little harder the melody could be brought out on the clarinet.

The combined result of these many Hope Jones inventions and improvements is that the tone quality is so majestic and refined that it thrills the listener and holds him spellbound in wonder and amazement at the wealth of tone-colour furnished.

SYMPHONY TO JAZZ RANGE.

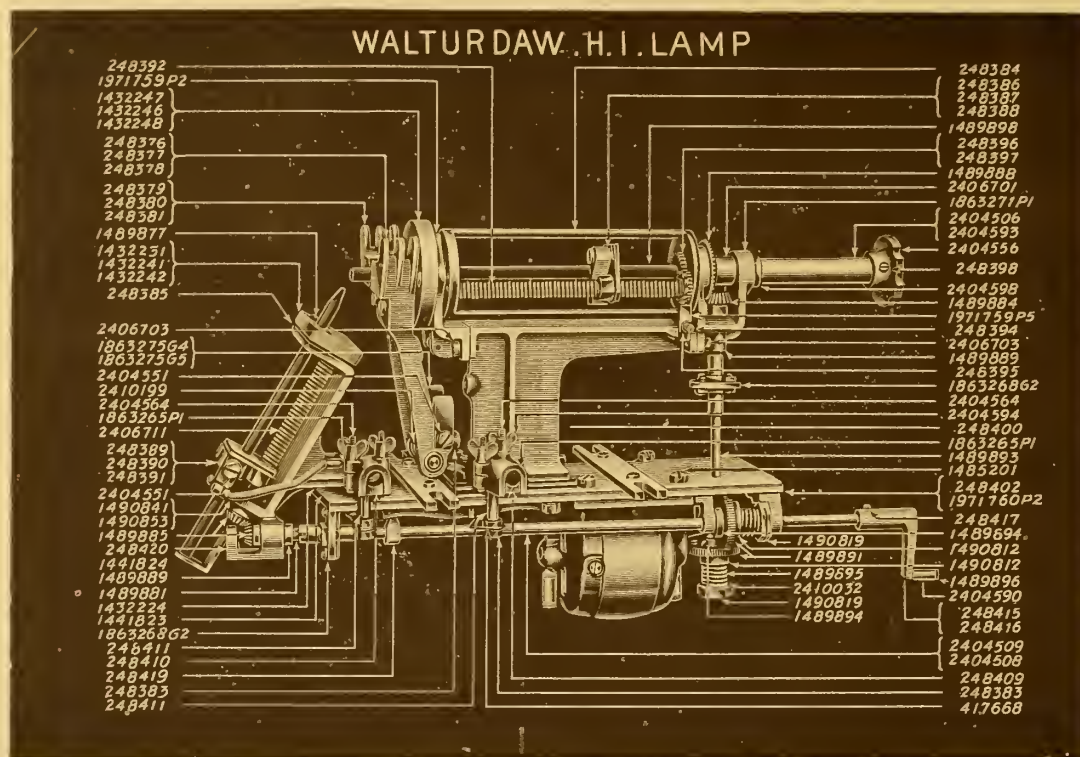
This truly wonderful instrument is built especially for theatre work, giving a wonderful orchestral character of tone in the most refined manner, and combining with this the tone of a cathedral organ. The one operator seated at the key-desk has at his control all the musical tones that go to make a complete symphony orchestra or a jazz band—and at the same time the tones of a cathedral organ. Such orchestral instruments as the violin, flute, horns, &c., and all of the percussion instruments, the orchestra bells, the bass, kettle and snare drums, tambourines and triangles, are to be found in this instrument. Most delightful of all, perhaps, is the beautiful set of Vox Humana pipes. These pipes are very delicate and sweet in their tone character, and produce a tone similar to the human voice. Used in quartet work, the organist is able to produce music that could hardly be told from human voices singing at a distance.

The console, or key-desk, is connected with the main instrument by electric action. A high-pressure blower furnishes the air, and also generates the electricity to be used underneath the keyboard. This arrangement makes it possible for instantaneous response to the player's touch upon the keys, that he may execute the most difficult and rapid passages instantaneously. The organist can, by simple pressure upon the foot pedal, control the swell shutter so that he can cut down his tone to the merest whisper, or let it come forth crashing as in the grand *finale* of a great orchestra.

ORGAN OF A MILLION PARTS.

About 150 miles of electric wire have been consumed in giving the organist control of the various parts. The number of parts necessary to make up this wonderful instrument reaches a total of nearly a million. The response of the pipes and other effects to a touch upon the key is absolutely instantaneous. The rapidity of the action far exceeds that of the finest piano. The instrument is capable of producing the most life-like and wonderful effects for the complete characterisation of the photoplay. The pictures should be enjoyed as they never were before, to the accompaniment of this noble, majestic, inspiring music, which puts life and animation upon the screen.

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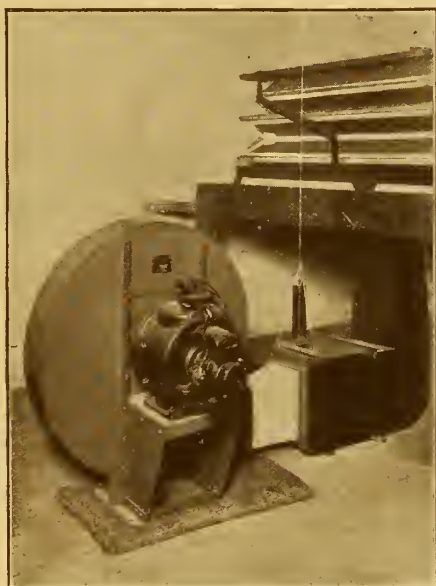
46, GERRARD STREET, LONDON, W.1.

are the first cinema proprietors in this country to discover the merits of this unit orchestra and to install the instrument in their theatres. The largest pipe organ in the world is a Wurlitzer; it is installed in the Roosevelt Memorial Park, Los Angeles, California. It plays "The Rosary" every evening at sunset. Its voice can be heard within a radius of five miles of the park, and a special radio broadcasting station is planned to pass it on to a listening world outside. This is to perpetuate the memory of Colonel Roosevelt, who had said, "If I could hear that song ('The Rosary') played every day on a Wurlitzer, I believe that I would be a better man."

EFFICIENT AND ECONOMICAL ORGAN BLOWER.

USE OF THE "MECO" IN THE CINEMA.

The day is not far distant when every cinema, however modest of description, will find an organ of some kind an absolutely indispensable adjunct. The new super-cinemas are spending thousands of pounds upon



their organs, because it is realised that this instrument has greater possibilities than almost any other instrument in putting "soul" into film presentation.

The day of the manual blower is, happily, gone, and the demand to-day is for electrical blower equipments efficient in service, reasonable in first cost, dependable in running, and low in upkeep expense. There are several such blowers on the market, but were we to have to name one possessing all the attributes essential to an equipment desired to stand the hard wear and work of the average picture theatre, we should be inclined to plump for the "Meco," marketed by the Millns Electrical Company, 17, Whitefriars Street, E.C. 4.

And our reasons! In the first place this firm has specialised in the manufacture of such apparatus for

more than 20 years. Every unit is made in their own workshops, and each component is designed and made to work in complete harmony with its fellow component. The high-speed blowers here referred to produce a constant and even wind pressure, and require the very smallest space.

Outside of occasional inspection of the motor—as one would have to do with a fan—these blowers need little or no attention, and the upkeep cost is correspondingly small—negligible, in fact.

They have maximum efficiency; they are made with that end in view. They are silent, the motors being specially designed and wound to operate the blowers noiselessly. Single or double pressure blowers can be had, the latter being particularly useful where high and low pressure wind is needed. In such cases both fans work from the same motor drive, ensuring perfect synchronisation.

The regular range of blowers provides for outputs of from 150 to 4,000 cubic feet per minute, while greater capacity machines are available for special needs. The motors can be had suitable for direct or alternating current at any voltage, and with fans arranged either for suction or delivery pressure. The starting gear is specially designed for each particular kind of blower.

The blowers are moderate in first cost and inexpensive in use, and their efficiency may be gathered from the fact that many thousands are in use in places ranging from the Vatican at Rome and the Majestic Cinema, Leeds, to a number of less pretentious cinemas over the country.

DON'T FORGET THE PAY-BOX!

During the slack season, when cinema proprietors are overhauling their theatres, one very important item affecting the organisation frequently escapes attention. Apart from new decorative schemes, re-seating, and other furnishing matters, a little more thought might perhaps be given to the section reserved for issuing tickets and taking money—the latter, it must be agreed, being of vital concern to the cinema owner. Every pay-box should be properly and efficiently equipped, and for the protection of the proprietor a ticket issuing and registering machine is essential. We recommend the "Accurate" machine, as its reputation is unassailable, and we understand that an increasing demand for this particular machine is prevalent. The proprietors will gladly send to bona-fide enquirers full details of the "Accurate" ticket issuing machines upon application to the Accurate Check Taker, Limited, 17-21, Tavistock Street, Covent Garden, W.C. 2.

JOINTLESS FLOORING FOR CINEMAS.

Architects in search of a really good jointless flooring for cinema purposes might do worse than investigate the claims of "Stantonite," a speciality of Stanton Ironworks Company, Limited, Nottingham. This jointless flooring is being much recommended, and has, we think, special suitability to cinema floor laying.

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It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment.

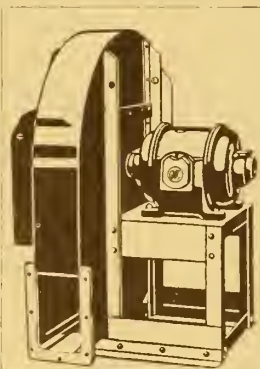
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Ryde, I.O.W.;
Palace Theatre,
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Any paper ticket system runs the risk of fraud. The tearing of tickets when given up may be easily "faked" and whole tickets passed back for re-issue. Quite recently a Cinema Manager was heavily fined for neglect in allowing this to occur.

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is an "ACCURATE" ticket issuing and registering machine—the only real protection for the Cinema proprietor. "ACCURATE" tickets cannot be torn, or passed back for re-issue without being registered. Fully approved by the Customs.

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MUSIC IN THE CINEMA.

REVIEWS OF NEW MUSIC.

By DR. GEORGE TOOTELL, Mus.Doc, (Dunelm), F.R.C.O.

Messrs. W. Paxton and Co., Limited, 95, New Oxford Street, W.C. 1, have issued a delightful light intermezzo, "*The Mouse and the Maid*," by T. W. Thurban, whose works in the realms of light music are well known. This intermezzo, though scored for full orchestra, will be found very effective on small combinations, and will, I am sure, prove a very popular number. A very attractive valse-lente is "*Lavender Love*," by Percy Elliott. This is well up to Mr. Elliott's standard, and should prove popular. I recommend both of these numbers to cinema musical directors.

From Messrs. Duff, Stewart, and Co., 11, Noel Street, W. 1, we have received five new publications, two of which are especially recommended to the cinema musical director. These are the songs "*Dolores*" and "*Wine*," both by Montague Clayton, the former specially written for use in conjunction with the film "*The Siren of Seville*," and the latter for the film "*Wine*." "*Dolores*" is quite in keeping with the light Spanish style, and "*Wine*" provides a good jazz number. Each will be found a very useful adjunct to its respective film. "*Shadows*" is an Oriental fox-trot which is already popular, having been broadcast by the Savoy Havana band. "*2-L-O*" is also a good fox-trot, by Montague Clayton. Brian Desmond has written a charming little suite of "four impressions for piano" in "*Country Life*." This will be a very welcome suite to cinema pianists—it is not arranged for orchestra, so far as I am aware. The four numbers are light in character and short, and admirably reflect the countryside "atmosphere" or character. The titles are:—"Down the Lane," "By the Stream," "Over the Hills," and "Thatched Cottages."

Two popular numbers from the successful musical comedy "*Cleopatra*" are "*Castles in the Air*" and "*O Queen Divine*"; both will be welcome to cinema audiences, either in film accompaniment or perhaps more especially as a featured selection. These are published by Messrs. Ascherberg, Hopwood, and Crew, Limited, 16, Mortimer Street, W. 1, from whom we have also received "*Tom Mix*," a lively and distinctly "catchy" fox-trot, which possesses all the elements of a popular hit.

Messrs. Enoch and Sons, Limited, 58, Great Marlborough Street, W. 1, have forwarded three new numbers which will doubtless prove very popular. "*Creep into My Arms*" is a fascinating valse-lente, which has already achieved enormous Continental popularity. It is to be featured by the Savoy Orpheans, and has a tune which everybody will hum. "*Little Brown Cottage*," by Stanley Dickson, and "*It's a Long Way from Singapore*," by H. O. Osgood, are two song numbers which have already proved popular song successes, which will be emphasised by this new arrangement of each in orchestral form.

"*Cupid in Error*" is a delightful little suite of four numbers by Percy Elliott, who describes his work as a "novelette in four chapters." This is published by Messrs. Weekes and Co., Limited, 14, Hanover Street, Regent Street, W. 1, and an excellent arrangement of the work for cinema orchestra is now available. No. 1, "*The Springtime of Love*," is a happy and brightly flowing romance in 3-4 time. No. 2, "*Love's Summer-time*," is a light and very lively movement (in 3-4 time) suitable for many scenes of a light and happy nature. No. 3,

"*Separation*," is a rather serious romance, which, though suggesting the sadness of parting, at the same time suggests hope; while No. 4, "*Lost Love*," is a slow, sad movement, suitable for scenes of a serious or sad character. The suite can be very strongly recommended to all cinema musical directors.

From the Lawrence Wright Music Company, Denmark Street, Charing Cross Road, W.C. 2, we have received a selection of their latest fox-trot successes. Easily the best of these is "*Bouquet*," by Horatio Nicholls, which is already an established success. "*The Only, Only One*" (featured by the Savoy Orpheans), and "*Sweet Little You*" are also good and popular numbers of this type. "*When my sugar walks down the street*" and "*San Francisco*" are the remaining numbers, the latter being one of Miss Dorothy Ward's successes.

Messrs. Francis, Day, and Hunter, Limited, 138-140, Charing Cross Road, W.C. 2, have forwarded a comprehensive selection of their latest fox-trot and waltz publications. Many of these are already established favourites, and, judging from the selections under notice, the demise of jazz, prophesied in certain quarters, seems hardly likely to materialise. The fox-trots are:—"Me and the Boy Friend," "*Driftwood*," "*Who Takes Care of the Caretaker's Daughter?*" "*Oh! That Sweet in Suite 16*," "*Just a Little Drink*," "*Let it Rain!*" "*Little Black Buddie*," "*In Carolina*," "*Don't Put the Blame On Me*," "*Will You Remember Me?*" "*I'll See You in My Dreams*."

Waltz numbers:—"Haunting Melody" (a good number this), "*When the One You Loves Loves You*," "*The Melody that Made You Mine*," "*I Shall Be Sorry for You*."

Messrs. Lawrence Wright Music Co., Denmark Street, Charing Cross Road, W.C. 2, have forwarded six popular fox-trot numbers, the most notable of these being "*The Toy Drum Major*," by Horatio Nicholls, which is likely to prove a very popular success. The other numbers are:—"When the Gold turns to Grey," "*I'll take her back*" (featured by Jack Hylton's band), "*The King isn't King any more*," "*Oh! how I love my darling!*" and "*What a life!*" (featured by Syd Moorhouse). Also the humorous waltz-song, "*A n'egg, and some n'ham, and a n'onion*," of which C. R. Higgins has made a success:

"*The Chesterian*," for the current month is full of good things under the excellent editorship of G. Jean Aubrey. Amongst the interesting articles to be found therein are "*Orlando Gibbons*," by Fuller-Maitland, a most interesting article on this famous old English composer; "*Modern Czech Composers*," by Rosa Newmarch, is also of great interest. "*The End of the Legend*," by the Editor, very effectively explodes the Erik Satie balloon, and places a few facts in their true perspective. The interesting musical supplement in this issue is Peter Warlock's song, "*Ran-tum Tantum*."

The "*Keith Prowse Courier*" for May is another bright and interesting little periodical, edited by S. M. Berg. The "*Courier*" is a most comprehensive little journal, containing notes of interest on almost everything musical, especially orchestral matters. The articles on "*The making of a modern Jazz Band*," are continued, and as full of interest as ever, and an interesting page is that devoted to Vincent Lopez, and his views on Jazz. Altogether a bright and very interesting little journal.

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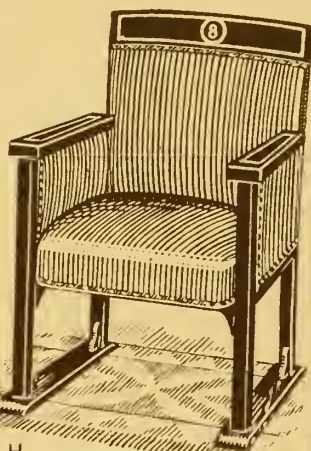
The comfortable man enjoys the picture, enjoys the music and enjoys his smoke.

The comfortable man comes again — and tells his friends about it, too.

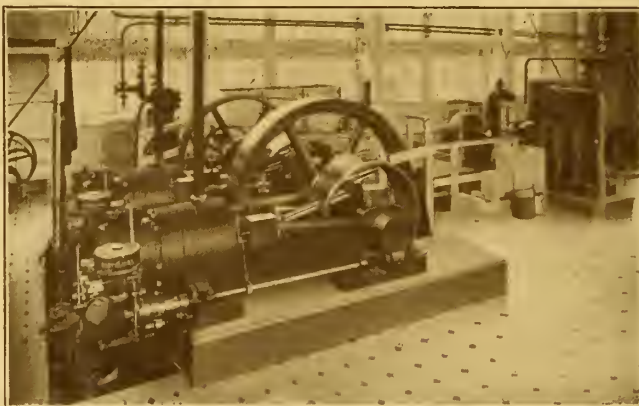
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DECORATIVE LIGHTING AT THE NEW GALLERY CINEMA, REGENT STREET.

How the correct application of coloured light enhances the beauty of the decorative scheme of a cinema theatre is exemplified in the illuminating features to be seen at the New Gallery Cinema, Regent Street, which was open to the public on June 12.



In addition to coloured illumination, other lighting features, both internal and external, make the New Gallery Cinema one of the most attractive places of entertainment in London.

In Fig. 1 is illustrated the main entrance, above which is an illuminated dome: the illumination of this attractive entrance is produced through the medium of G.E.C. floodlight projectors, equipped with 100-watt Osram gasfilled lamps; six pro-



jectors are in use, these being fitted in line at the back of the frame supporting the illuminated fascia sign, which indicates the name of the theatre.

In addition, just inside the entrance there are fitted two Georay floods, one on each side; these are used for illuminating the dark bronze portion of the ceiling. The main entrance hall is illustrated in Fig. 2. Here the chief lighting feature is the illuminated dome. A large number of Osram colour sprayed lamps are fitted round the lower portion of the dome: the lamps are concealed from view and the colours are red, blue, green, and yellow.

A large number of colour effects can be obtained by special switching arrangements. Each colour alone can be obtained or a combination of colours; the effect is very pleasing. In addition, concealed behind the ferns and flowers on the top of the box-office (to be seen on the right of the illustration) there is fitted a number of Georay floodlight projectors equipped with Osram gasfilled lamps. The light from these units, combined with the light projected through the glass from the pro-



jectors fitted just inside the entrance, enables the architectural features of the hall to be seen at their best.

The auditorium is illustrated in Fig. 3: it is here that the charm of coloured and decorative lighting is more pronounced. The dome is illuminated with a large number of Osram colour sprayed lamps, the colours being red, blue, green, and



yellow. Each colour is connected to separate circuits, the latter being connected to dimmers. By the operation of the dimmers, separate colours and a wide range of mixed colours can be used to flood the dome with coloured illumination of varying intensities.

The effect is exceedingly attractive, the more so because the lamps are concealed from view at the base of the dome. A special lighting feature is to be seen on the side walls of the cinema: here a number of lighting units takes the form of

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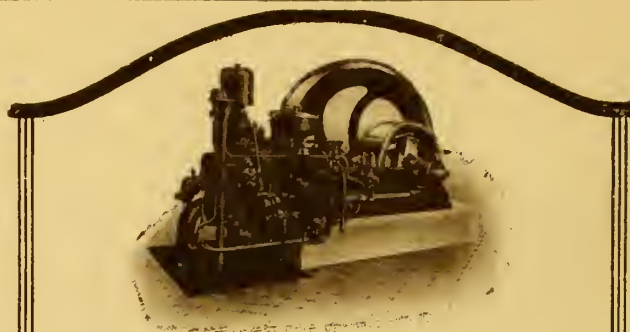
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REGENT 1930.

34 B.H.P.
HEAVY-OIL ENGINE.**CROSSLEY**
HEAVY-OIL ENGINES

in sizes from 6 to 1,000 B.H.P.

Cinema proprietors find in Crossley Heavy-Oil Engines the solution of their lighting problems. The smooth, even running of these engines renders them eminently suitable for the driving of dynamos. With their low consumption of fuel and lubricating oil, easy-starting and trouble-free performance, they are undoubtedly the cheapest power unit that can be installed.

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old-time wooden ships with sails: both ships and sails are gilded.

The bow of each ship contains an Osram lamp which is entirely concealed, even from the top of the circle; the light is projected from the inside of the bow on to the sail, from whence it is reflected into the auditorium.

Over the circle a special type of mirrored cornice reflector has been designed by the illuminating engineering department of the General Electric Co., Limited.

Here, again, the four colour system is employed with excellent results.

The illumination of the proscenium arch is another special feature: a number of Gecoray floodlight projectors equipped with 200 watt Osram lamps and colour screens flood the arch with coloured illumination, which is very effective.

For storage lighting a special footlight system of compartmental design is in use, the compartments extending over a length of thirty feet.

Each compartment accommodates an Osram colour sprayed lamp of either red, white, blue, or orange. The colours can be used separately or together, thus producing separate or mixed colours. Each compartment is designed so that the maximum horizontal and vertical flooding is obtained.

Above the screen a number of G.E.C. horizon floods are installed: these are fitted with colour filters of red, blue, and yellow. The circuits are connected to dimmers so that the colours, or any combination of colours, can be projected on the screen.

Each horizon is equipped with a 1,000 watt Osram gasfilled lamp.

In Fig. 4 is illustrated one of the exit doors fitted with an ordinary "Exit" indicator: the door of the indicator is partly raised to show the medium of illumination; here two Osglum lamps are fitted in a horizontal position.

The position of the lamps is such that the distance between electrode centres is approximately one and a-half times that between one electrode and the side of the box.

This spacing provides very even illumination, so that the indicator can be clearly seen from any part of the theatre.

The general lighting scheme for the New Gallery Cinema was prepared and installed by Mr. E. C. Nicholls, chief engineer of the Provincial Cinematograph Theatres, who is to be congratulated upon the excellent results obtained.

OPERATORS CORNER.

WHY CONDENSERS GO WEST.

It is a fact known to operators that far more condenser lenses crack in the winter months than during summer. Some operators cannot get it out of their heads that it is nothing but the heat of the powerful arc light that causes the damage, while others get a little nearer to the real truth by opining that it is the violent change of temperature due to cold draughts playing upon the heated glass.

How many of us are there who have not had the experience of leaving our apparatus with condensers intact overnight only to find that one or more of the components have "gone west" by the next morning? Particularly has this been the case with the cheaper class commercial condensers. Years ago I reasoned this trouble out, and I came to the conclusion that the damage was due to the contraction resulting from the too-rapid cooling of the glass after the current is turned off and the heat of the carbons dies down.

It happened one Christmas Eve that I had to stay long after the show to examine and repair a special film booked for the Christmas Day show, and while working in the rewind room I heard a loud "crack" like the cracking of a whip; this was followed by the noise of falling glass in the lamp-house. On investigation I found that the inside component of one of my condensers had literally fallen to pieces. I ran my finger over the inside surface of the condenser in the other lamp-house and found that while the centre of the

glass was still comparatively hot the outer edges were cold.

After that experience I lined a small wooden box with very thick felt, and made a pad of the same stuff to fit exactly. I took out the condenser cells intact each night and put them into the box, put the pad on top, and shut down the lid. I have done this now for years—I even include the objective lenses—and I very seldom have to replace my condensers; and then only on account of pitting.
CHIEF OPERATOR.

TWO USEFUL FACTS ABOUT THE MOTOR GENERATOR.

When a bearing of a motor generator or motor (the oil ring type) becomes hot, it is likely to be caused by a stationary ring or by dirty or too thick oil. In many cases the rings are worn smooth by reason of very long use, and slip on the shaft instead of going round with the shaft as they ought to do. The finest remedy, I consider, is in roughening the inner face of the ring with a coarse file.

It is also a very common practice among some cinema operators to put an amount of motor or other oil on a rag, and apply it to the commutator. This is altogether wrong. In a very short space of time the carbon brushes will become clogged, and cause endless sparking, and the oil will burn into a hard deposit, which will roughen and scratch the commutator to that extent that it will require being turned up in a lathe again by experienced men.

There are many good class dressings on the market, but if any operator desires to make a suitable dressing he may do so by adopting the following method:—First procure a quantity of good quality paraffin wax that is suitable to requirements; melt this, and while hot add as much finely powdered graphite as possible. Mix well together while in this state, then pour out into suitable moulds, which may be handy at any time if made in sticks, about an inch in diameter and 6 inches long.

I am sure that operators will benefit materially from careful attention to these two small but important matters.
NORMAN STANCLIFFE.

TAKING LOCAL TOPICALS.

SEPT CAMERA BRINGS ATTRACTION WITHIN REACH OF SMALLEST EXHIBITOR.

There can be no doubt that the inclusion of films of local events in the ordinary programme will before long become an almost indispensable feature of every cinema having pretension to up-to-dateness. Hitherto the expense and trouble incidental to so unquestionable an attraction has given pause to some of even the most go-ahead showmen; but the introduction of the new Sept automatic cine-camera removes every possible obstacle.

Although only some 8 lb. in weight, this wonderful little instrument will permit of the taking of 17 feet of standard film negative at each loading, and a dozen loadings can conveniently be carried. The operation of the camera can be mastered in a few hours, neither tripod nor crank-handle being necessary. A loading of film costs but six shillings, while its development and printing in positive ready for the projector is undertaken by the Sept people for a further five shillings.

In our next issue we shall deal at greater length with the Sept camera, and show how any exhibitor may add to his programme the extra attraction of a really good local news film service at the outlay of a few shillings weekly.

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Prevention of depreciation is better than cure.

TREATING USED FILMS.—By our treatment pliability is restored and all scratches on the celluloid side entirely eliminated. On the emulsion side further damage to the picture is prevented, while existing scratches are rendered less visible. As the whole surface is treated the sprocket holes are considerably strengthened.

Perfect Pictures increase
the Box Office receipts.

THE BRITISH FILM CLEANERS, LTD.,
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Telephone: Museum 2019.

ALL WORK GUARANTEED.

MODERN CINEMA DESIGN.

WANTED: A NEW NOTE.

In a recent issue we made reference to the "sameness" in the exterior aspect of modern cinemas, which, in all too many cases, remind one more of a glorified poster hoarding than a place of public entertainment. Some outspoken comments upon the subject are made by a writer in the current issue of *The British Builder*, who says:—Twenty years ago many people would have been surprised to know that to-day the designing of cinemas was to be regarded as among the most important work of many leading architects.

The growth of the cinema is undoubtedly one of the most important aspects of the development of civilised life in recent years, and it has become a branch of civic architecture in many ways as important as any other.

It demands an ingenuity of design, owing to the problem of providing a building which can play its part in the architectural embellishment of our towns and at the same time fulfil its function as a means of attracting crowds. For this reason the architecture of cinemas is likely to prove one of the most successful means of educating the public taste; for if the public are found to accept good architecture in cinemas it will mean that henceforth there will be no excuse for designing any building whatsoever on any lines but those of good architecture.

The development of this branch of art has been rapid. It is only a few years since it appeared to be a generally accepted principle that picture houses were bound to be structures of nondescript and meretricious order. To-day they not infrequently are seen to be the best buildings in the vicinity, and it is noteworthy that the R.I.B.A. medal for the best architectural facade of 1923 was given to Mr. Verity's design for a cinema, and it is becoming more generally realised by cinematograph syndicates that the employment of leading architects is necessary.

There are still many directions in which the architect's wishes cannot be perfectly fulfilled. To name one of the most important—the buildings are almost invariably spoilt by the lavish display of unnecessary and offensive posters, to say nothing of the incongruously illuminated titles of the films. There is no reason why the display of both posters and other signs should not be included in a manner which would not militate against the general scheme of decoration. No doubt commercial interest would object to the limitation of these to such things as the simple printed signs which we understood outside the Roman Coliseum; but there might be a compromise.

That there is a tendency on the part of cinema directors to endeavour to "get out of the rut" these days is evident, and the architect who points the road to that compromise suggested by our contemporary will not be without honour—even in his own country.

KALEE INDOMITABLE.**MANY NEW FEATURES ON MODEL No. 7.****E. A. LANGRISH DISTRIBUTING.**

To those who have even a brief association with the exhibiting side of the cinematograph industry, the Kalee Indomitable projector will need no introduction. Made by A. Kershaw and Son, Leeds, this fine piece of British engineering craft has during a dozen years or more gained for itself an enviable reputation not only for reliability of workmanship, but also for perfection of functioning.

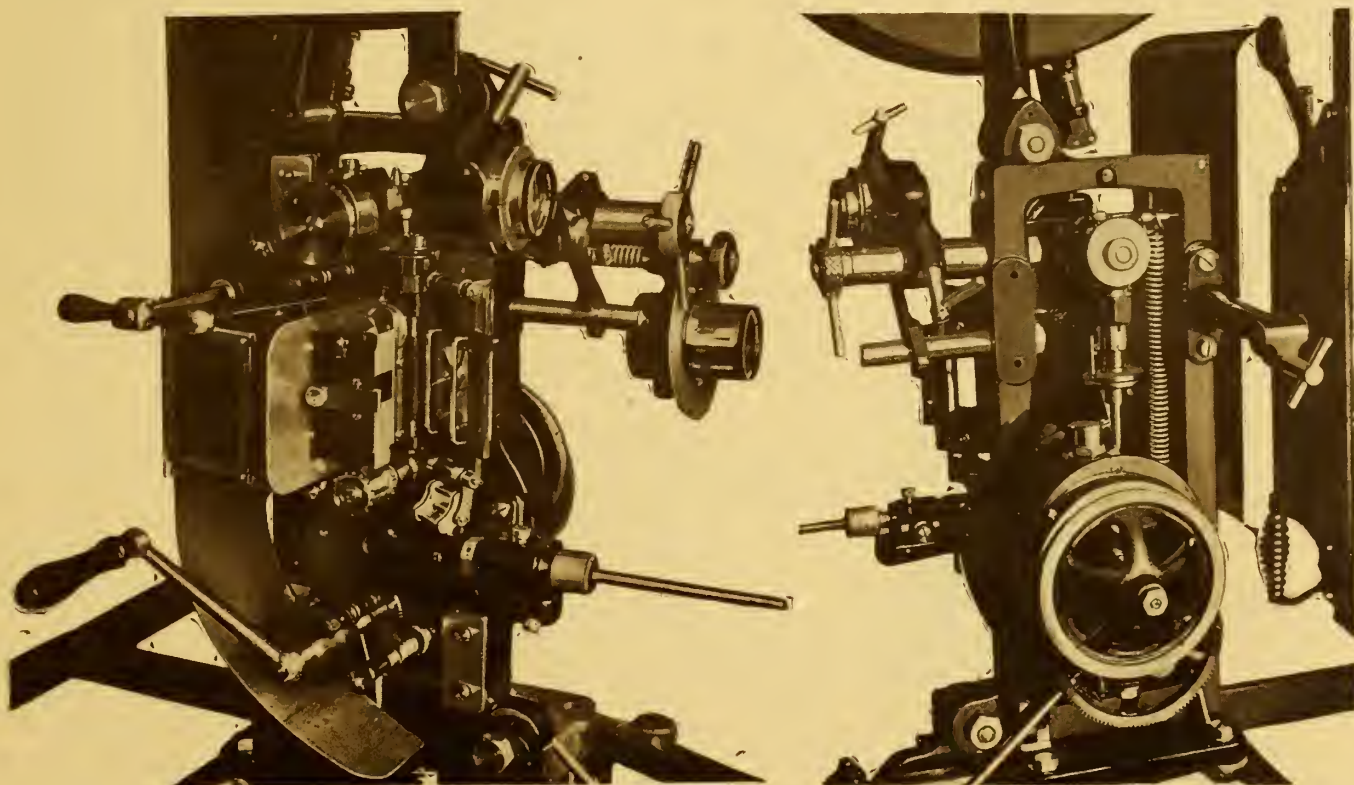
The Kalee has so many refinements of operation, born of long experience in the principles governing the perfect projection of motion-picture films, allied with engineering genius, that columns could be written upon it; but it is unnecessary to do more here than to touch the salient improvements in Model No. 7, which is just being introduced. One of the most important of these is an ingenious method of automatic adjustment of the gate-spring pressure to the condition of the travelling film. Not alone does this adjustment allow of the passage of film of any thickness with perfect ease of running, but it also reduces almost to vanishing point the bugbear of heat-baked emulsion deposit on the runners, even in the case of first-run film stocks.

The liability of film to "run off" at the bottom sprocket is well known, particularly when old or damaged film is being run. A shoe is provided for the purpose of holding the film to the sprocket, and this is instantly adjustable by means of a knurled nut working on a catch.

The design of the bracket carrying the shutter spindle is entirely new; and allows of such fine adjustment of gears as to make back-lash on the shutter-gear, with its "ghost" producing effect, a thing of the past. The back-lash is taken up instantly, and without trouble. An oil trough is fixed under the shutter bracket in such a manner that stray oil is trapped before it can possibly get to the film. Means is provided for the occasional draining of this trough. The shutter rotates in a protective sheath, effectually preventing the bending of the blades out of plane.

A refinement that makes for ease and rapidity of threading in the new pattern objective lens jacket. An automatically operated catch keeps the jacket back out of the gate line, so that the rapid movement of the operator in threading up is not impeded. Facile means of fine focussing, backward or forward, is provided—and the focussed position of the lens jacket is thus firmly maintained in a manner that makes the inadvertent movement of the lens out of focus impossible.

These notes are not more than a mere summarising of the latest improvements of the Kalee Indomitable projector—which we shall deal with more fully in a future issue. Meanwhile, an interesting and exhaustive illustrated brochure describing the projector in full detail may be had upon application to Messrs. E. A. Langrish and Co., Primrose House, D'Arblay Street, Wardour Street, W. 1, who have secured the sole distributing rights for twenty-nine countries, as well as special selling rights for twenty others. Mr. Harold Stevens, an equipment expert, whose name is a "household word" among exhibitors, is in charge of the sales organisation.



Close views of Kalee No. 7, illustrating improvements indicated, as well as showing the mechanical stability and perfect engineering workmanship.

FILM MUTILATION.**MR. BLAKE'S LECTURE CRITICISED.****REINFORCED SPROCKET-HOLE PATH DEMANDED.****NEW PROJECTOR FORESHADOWED.**

From time to time we have given publicity to letters from a well-known Scottish projectionist, who prefers to conceal his identity beneath the not wholly appropriate *nom de plume*, "Domes of Silence." This gentleman is always interesting in his observations, because a wide knowledge of his subject is backed by a deep sincerity of purpose and a strong desire to help toward better projection in British cinemas.

We make no apology for publishing *en extenso* the following criticism of Mr. Blake's admirable lecture upon the all-important subject of film mutilation, albeit we do not necessarily endorse in their entirety the conclusions of our correspondent:—

"In the current issue of the supplement you report a large gathering of operators and not a few prominent exhibitors at the Piccadilly Cinema, and of an instructive lecture by Mr. E. E. Blake, of the Kodak Company. I have read the report, and it certainly had the merit of pointing out by ocular demonstration the stock manufacturer's view of film mutilation, but no explanation is given of the stock-maker's view as to why the margin part of the film (*i.e.*, containing the sprocket hole or perforation) is still, as it was, the weakest. I will take the report in the order of its rendition.

INACCURATE GATE PRESSURE.

"All the lectures given will not adjust the pressure on the gate in the present machines. Suppose you fit new springs; strike up your arc, and from that moment the heat concentrated will rob the springs of their resistance in a show or two. Further, how are you going to regulate the pressure on the varying thickness of films?

DEFECTIVE SPROCKETS.

"These are the facts. The methods at present employed leave no scope for the operator to attempt to do his best. Take a new sprocket fitted to an old Maltese cross spindle. You may find the sprocket sits snug and comfortable on the spindle, the fitter drills the pin-hole in the centre, attempting to align with present boring in the shaft, but nine times out of ten he will get adrift, and in hammering in the pin bend the shaft. Then oil creeps in, and play of sprocket on shaft results, causing damage to perforations.

GUIDE ROLLERS.

"I agree they are a fault. You cannot give them oil for fear of damage to film. Rub a little heavy grease on the spindle now and again.

WEAK ON SPRING TAKE-UP.

"I agree this is a glaring fault, and I find it is caused in many instances by using half-a-dozen different makers' spools. The holding-pin very often does not fit to the hole in the hub of spool, or the pin is missing, or it is bent.

EXAMINATION OF MACHINE.

"I agree—that it requires daily examination, but I may ask, Does it get it? I agree with all Mr. Blake's

remarks anent bad joins, knife-like film edge, hooked sprocket teeth. And here comes in the Editor with the 'capping' of all the above contentious faults, &c. He writes: 'But Mr. Blake did not point out—and we think he should have done—that projectors presenting the possibilities of damage noted had no right in the exhibitor's own interests to be in any operating enclosure at all.'

"Now I would like here to put a few pertinent remarks. Take the present machines. Mr. Blake is on the stock side: I am on the mechanical side. Mr. Blake has the remedying of a good deal of the trouble in his own hands, but, as I said before, why has no practical attempt been made to strengthen the position of the film that has to bear the brunt of all the faulty mechanism we have been complaining of? Let Mr. Blake look at this point, and possibly he may agree all has not been done on the stock-producer's side. Science, art, &c., are all embodied in the picture, and yet it has not the strong frame to carry it—viz., strength doubly all the way down each side of the picture. No, it cannot be expected to get the best results, no matter how well-kept the machine of the present may be. A tailor, when adding braid to a coat, strengthens it at its weakest points. Again, not a word in the report of some stock that tears like a piece of wet brown paper. Examine what we are doing, in coolness. To show 1,000 feet of film we have 15,000 stops to complete, that, in ten minutes or twelve, if you wish, requires tough material.

"The fact of the matter is the lecture served a very useful purpose, even if it only brings out some of our latent faults. It does seem strange to me that the stock makers should give us a lecture on mechanics, and, if I may be pardoned, Mr. Blake makes out a good case for himself, for he, in fact, says the machine is the cause of all breaks, bad projection, and all else.

"Did Mr. Blake, in his lecture, say or show the film in its manufacture as passing around as tightly bound to any drum, such as the present intermittent sprocket? (Notice I say nothing of speed or drag.) Film, as constituted to-day, will not stand the racking of the intermittent sprocket owing to (1) the weakness or laxity of flexibility at the sprocket hole; (2) its being bound to so small a compass in circumference.

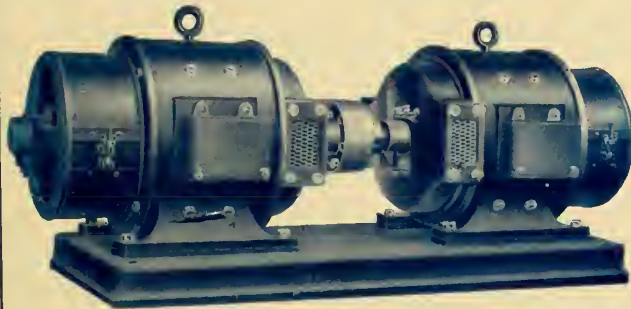
"Let Mr. Blake give 50 per cent. more strength to the film margin and flexibility, and I'll run it through any old gate. True, it will increase the size of spools.

"It is not lectures on mechanics from film manufacturers or machine examiners that will solve the problem of making a film give good service without continually having to be examined, mutilated, and repaired, but a fool-proof simple mechanism, which may be handled with safety by (shall we say) the less-experienced operator.

"Such a machine we are now building, and its features are: The exhibitor can rest assured of no breaks. The renter will get the film returned as he despatched it. The operator has a machine trustworthy, and he can chase it along up to 4½ feet per second. This will suit 'some houses,' but, of course, the public will not be able to read the sub-titles, &c.! No, Mr. Blake, we do not require perforations, or even waxing of the film."

"DOMES OF SILENCE."

"TEN YEARS" hard wear——"



A Typical
Metrovick" DC.
to DC. Motor
Generator Set.

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CINEMA Proprietors and Managers will be interested in the following voluntary testimonial recently received by us relating to a

"Metrovick" MOTOR GENERATOR SET

installed in July, 1914.

PRINCESS THEATRE, Colwyn Bay,
October 22nd, 1924.

Messrs Metropolitan-Vickers Electrical Co., Ltd.,
Trafford Park, Manchester.

Dear Sirs,—Will you kindly forward six Carbon Brushes L.P.2, as sample herewith, for Motor No. B.210362.

I want to take this opportunity to say how pleased I am with the Motor Generator of which the above is part. It was installed in this theatre in July, 1914, and has run from five to six hours per day since then, and is still giving every satisfaction.

It may be of interest to you to know that the commutators of this set have never been out for skimming during this time, and show little sign of wear. In fact the machine has never been dismantled at all.

After TEN YEARS' hard wear I think this is sufficient testimony to the workmanship and material used in the construction of this splendid machine.

Yours faithfully,

(Signed) GEO. H. KENYON.

LET YOUR NEXT SET BE A "METROVICK" SET.



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View of Runners inside rod.

Showing Bevelled Edges to fit.

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Entering with
Automatic Opening.

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After Entering
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Automatically.

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or other salesman, so enterprise will help you to dispose of your seats. In this connection, the most enterprising method of increasing your audiences is to instal the

HAHN-GOERZ "ARTISOL" MIRROR-ARC LAMP

The FINEST ILLUMINATING PROPOSITION OBTAINABLE

THE HAHN-GOERZ "ARTISOL" IS INCONTESTABLY THE BEST MIRROR LAMP OF THE PRESENT DAY AND IT CAN BE SAID WITH TRUTH THAT IT IS OUSTING ALL THE EARLIER TYPES OF MIRROR LAMPS

The points where the HAHN-GOERZ "ARTISOL" differs from other mirror lamps are as follows:—

1. It is made in four different styles, to suit all theatres, as follows:—
- (a) **SMALL TYPE, WITH 5½ in. MIRROR.** This illuminates screens up to 18 ft., and fits into existing lamps.
- (b) **STANDARD TYPE, WITH 8 in. MIRROR.** To fit into existing lamphouse to illuminate screens up to 21 ft.
- (c) **STANDARD TYPE, WITH 8 in. MIRROR,** in lamphouse fitted with special condensing lens. This is the type which suits the average high-class theatre and will illuminate any screen up to 26 ft. in length and will give a better light than is possible with old arc lamps, no matter what amperage is used.
- (d) **LARGE TYPE, WITH 10 in. MIRROR.** This will illuminate the very largest screens, or, as an alternative, give a great

- reserve of illuminating power for use in foggy weather. The illumination obtained with this lamp at 30 amps. will be double that obtained with the old pattern arc lamp using 80 amps.
2. Right-angle carbons, which means that the crater is not obstructed.
3. No hole through mirror, therefore greater reflecting surface.
4. Simple adjustment. Only two knobs for adjusting positive and negative carbons respectively, or three adjustments when lamp is supplied for machine having movable optical centre.
5. The "ARTISOL" is an instrument of precision in every respect, and the mirror is optically worked and ground both sides and silvered by a special process which is permanent. Many mirrors supplied at the present time are made of pressed glass, and the silvering does not stand the heat. The "ARTISOL" is free from these defects.

The illustration shows a complete "ARTISOL," the model described under "C" and accessories, as supplied for medium large theatres. It shows—

1. LAMP IN LAMPHOUSE.
2. SHADOWLESS PATENT LANTERN SLIDE CHANGER (shown above lamp for convenience of illustration).
3. CONE AND SAFETY CUT-OFF (on left). This is used on front of lamp when showing films. Exchanging the cone for slide changer takes only four seconds.

EVERY THEATRE OWNER WHO IS CONVINCED THAT GOOD SCREEN ILLUMINATION AND PERFECT PROJECTION GO A LONG WAY TOWARDS OBTAINING FULL HOUSES SHOULD INSTAL THE "ARTISOL."

APART FROM AN IMMEDIATE INCREASE IN ILLUMINATION, THE COST OF CURRENT SAVED PAYS FOR THE COST OF INSTALLATION IN A FEW MONTHS.

PRICES OF "ARTISOL" RANGE FROM £10 0 0 FOR THE 5½ in. MODEL (see "A") TO £38 15 0 FOR THE 10 in. MODEL IN LAMPHOUSE (see "D").

COMPETENT AGENTS THROUGHOUT THE COUNTRY SEE TO INSTALLATION.

We can thoroughly recommend the following Agents, all of whom are capable of, and take a personal interest in, installing "ARTISOL" LAMPS:—

LONDON:

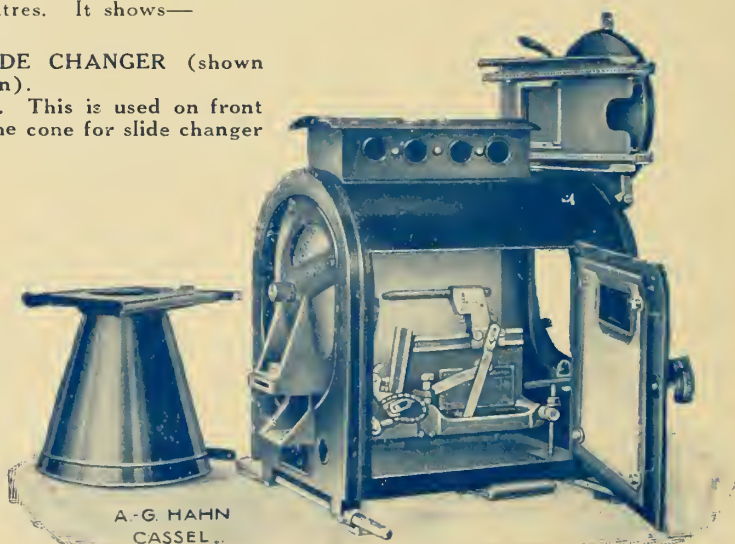
J. FRANK BROCKLISS, LTD., 10, Poland Street, W.1.
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IMPERIAL ACCESSORY, 12a, Cannon Street, Manchester.

Write for Prospectus, and copy of Report issued by National
Physical Laboratory, to sole Importers and Wholesale Distributors:

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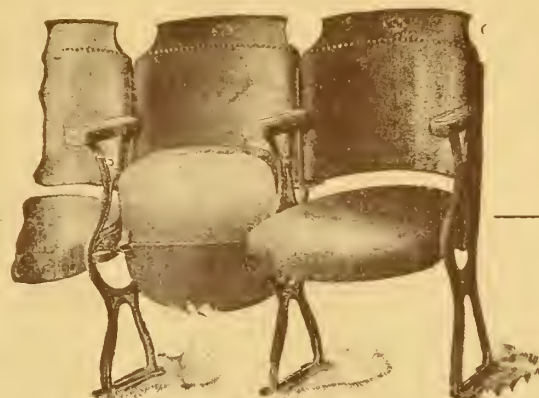
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£11

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Works: LEICESTER.

Now is the time to attend to your projection equipment for the winter. There is a Taylor-Hobson Lens to fit every projection machine made. Ask your dealer for full particulars or write to the Sales Offices in London.



Registered Design No. 585,082.

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we have been engaged in the complete furnishing of Theatres, Cinemas, etc.

The results of our experience and research are embodied in our products of to-day.

Before placing an order for seating or draperies, etc., be sure to obtain our latest Illustrated Catalogue sent post free—it will save you much time and money in the long run.

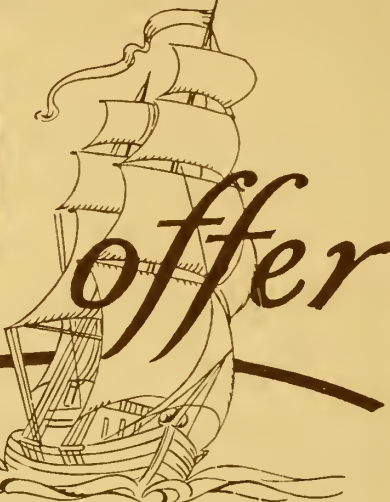
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Our £50 offer



The New 'Ship' Special Mirror Carbons have been subjected to a lengthy and exhaustive test under cinema conditions by Mr. Colin N. Bennett, who has kindly consented to act as judge in connection with our Prize Scheme.

WE OFFER THREE PRIZES

1st
£15 To the OPERATOR making the test &—
£15 To the MANAGER of the Theatre where the test is made.

2nd
£7 To the OPERATOR making the test &—
£7 To the MANAGER of the Theatre where the test is made.

3rd
£3 To the OPERATOR making the test &—
£3 To the MANAGER of the Theatre where the test is made.

The above amounts will be paid by us, as indicated to those concerned at the Cinema whose Operators submit the most accurate and complete reports covering the general behaviour of the New "Ship" Special Mirror Carbons which will be judged by Mr. Colin N. Bennett upon the basis of the general results obtained himself.

Special consideration should be given:—

1. General appearance, finish and packing.
2. Colour of light, volume and current consumption.
3. Burning rate, steadiness and quietness.
4. Overload capacity, uniformity and general value.
5. General observations.

CONDITIONS.

Reports from genuine Operators only will be considered and they must be resident in England, Scotland, Ireland or Wales. Reports must give Operator's name and address, name of Theatre and address where employed, Manager's name and make of carbons previously used.

Reports must be mailed on or before last post 31st October, 1925, addressed and posted to Mr. Colin N. Bennett, 1, Cambridge Place, Paddington, London, W.2, marked in top left hand corner of envelope "Ship."

No correspondence to be entered into.

The decision of the judge to be final and binding on all parties.

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The Cinema

NEWS AND PROPERTY GAZETTE.

The Premier Journal of the Cinematograph Industry.
Technical Supplement Published Monthly

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THE CINEMA REFUSE RAMP.

EXHIBITORS—REFUSE TO PAY!

For a very long time picture showmen have been mulcted by many local authorities in various sums of money for the removal of the usual sweepings and refuse of the theatre, on the ground that such sweepings came under the heading of trade refuse. Just how any honest-minded person could regard the remains of a few nuts, oranges, bananas, chocolate wrappings, and so on—the like of which could be seen in the domestic dust-bin of any residence adjacent—as "trade" refuse we cannot for one moment understand; while why exhibitors have so long put up with the imposition is equally strange.

It is probable that the charge of two or three shillings a week has been regarded by many as hardly worth quarrelling with the local authority about. But there is a principle involved—that of fighting for one's rights; and a very important principle it is, for one imposition successfully made leads to another.

The Cinematograph Exhibitors' Association, through its solicitor, Mr. Norman Hart, has tackled this refuse ramp with a firm hand, and already nearly a score of London and provincial authorities have withdrawn from

a position which is held to be as untenable legally as it is unjust morally.

Authorities are not entitled to classify refuse by the description of building from which it comes. Can the ashes from the domestic hearth of a fishmonger be accounted fish offal? The classification must be in accord with the *nature* of the refuse, and the sweepings of a cinema represent the domestic waste of a number of people who happened to be gathered together under one roof for the purpose of, shall we call it, communal entertainment.

The exhibiting side of the industry must fight for general recognition of the fact that cinema refuse is not in any sense whatever trade refuse, and, if necessary, proceedings under the Public Health Act must be taken and a legal decision arrived at. It is not a question, minor though it may be considered by many of the larger theatres, upon which anything in the nature of a "let it slide" policy should be permitted, the removal of the refuse is paid for in the payment of rates, and there is no reason why the exhibitor, more than any other class of the community, should be made to pay twice because he happens to be a rather easy-going sort of fellow.

If any picture theatre proprietor is being charged separately for the removal of his refuse he should communicate with the General Secretary of the C.E.A., even in the unlikely event of his not being a member of the Association. He will probably be the means of removing an injustice from the showmen of his district and creating greater respect for the cinema on the part of the local authority.

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TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL RAG.

We can, if statistics are to be relied upon, look forward to a real busy time in the cinemas during the coming season. Experience goes to show that sunny summers are usually followed by real "sticky" winters. And then there is the "mental psychology" of the pleasure seeker. Give him a surfeit of sunshine and he will crave for contrast, and the cinema will present for him a veritable feast of delight. So confident is one old showman I wot of that he has actually bought two new dress shirts. Some optimist—what!

"WHAT THE H——."

I made reference recently to the Cinematograph Trade Council in these columns, and for the dear sake of brevity referred to that body as the C.T.C., which is, I believe, the generally accepted abbreviation. Now I have received a crisp letter from an irate exhibitor, who demands to know "what the hell the Cyclists Touring Club has got to do with our business." I'll ask F. R. Goodwin—he ought to know.

SWALLOWING THE CAMEL.

I observe that members of certain religious denominations, having in the past abused and denounced the cinema and everything appertaining thereto, professing to believe it the master creation of Satan himself, are now turning to the pictures as a means of attracting people to their churches. Not only so, but they are actually showing a marked inclination toward membership of the C.E.A. Why, I wonder? Charades have, I understand, been quite a feature of church bazaars and similar jolly gatherings for ages, but membership of the Theatrical Managers' Association has not been granted on that account.

POPULARISING PICTURES.

When one comes to consider the class of place that is made to serve as a picture theatre, even in some quite important towns, one can hardly wonder that the intelligent classes do not "fall for" the movies here as they do in America. I happened to be in one of the most important towns in Cornwall recently, and found that the only picture theatre was on the top floor of a building otherwise used for commercial offices, and the approach lay up a staircase of not over-inviting description. The operating box opened out upon a part of the roof, and as the door was kept open the arc-

light provided a sort of local beacon. The clatter of the projector could be heard a quarter of a mile away; what it sounded like in the hall itself I dread to think.

A MODEL THEATRE.

In the whole course of my journey in the Duchy I only saw one building worthy of the name of a picture theatre. That one, at St. Austell, might well serve as model for many a far bigger place. It is a really perfectly planned and arranged cinema, in which every inch of space has been turned to useful account. Special attention had evidently been paid to accessibility and easy supervision. When opened it should prove a veritable landmark in the county.

DISCONCERTING.

A friend of mine recently bought a small cinema in the outskirts of an industrial district, and came to the conclusion that the previous owner had not been showing the right kind of stuff for the locality. Believing in gleaning the opinions of the youngsters as a means of gauging the taste of his audience, he picked out a particularly bright-looking boy and said: "Tell me, sonny, what kind of pictures do you like best?" "Cigarettes pictures," was the disconcerting reply.

THE TEMPTER.

There are some people so narrow-minded that they will refuse to do business with people of opposite political or religious views, and a certain exhibitor of Hebrew faith is so noted for his prejudice against Gentiles that a film traveller, who shall be nameless, set himself the task of breaking through this animus and forcing a booking. The handling of a big spectacular attraction by his firm gave him the long looked-for opportunity, and so he sallied forth ready to do or die. He told a wonderful tale of the money-earning power of the film, but Mr. Exhibitor was obdurate. "See here," said the chagrined traveller, "there is a terrific scene in the picture where they throw dozens of Christians to the lions; *doesn't that tempt you?*"

SPORT AND CHARITY.

The Theatrical Sports at Stamford Bridge on Sunday in aid of the N.A.T.E. London Emergency Benevolent Fund was even more successful than in previous years. This time there were many more

entries from the cinema side of the business, and the prize fund list contained the names of a few people prominent on the exhibiting side of the business. But there is still need of greater effort. The N.A.T.E. is the Union mainly concerned with picture theatre employees, and there are many reasons why we should evidence a little practical interest in this always interesting annual event.

TWILIGHT LAMPS.

From Austria comes a report that an illuminating engineer has invented a new electric lamp which is said to produce a soft, shadowful light similar in quality and effect to summer twilight. This new lamp is reported to afford a most effective and attractive source of cinema auditorium illumination, permitting far more visibility than is at present possible, but, at the same time, rather increasing the brilliancy of screen projection than otherwise. The current consumption, I am given to understand, is remarkably low, and the lamps have a very long life. I am promised experimental lamps so soon as the legal protection is completed, and I shall look forward with very great interest to receiving them.

HIS IDEA OF A CUE.

There is quite an amusing story going the rounds about a well-known but somewhat "careful" exhibitor who, wishing to add "effects" to the attractions of his programme without incurring much expense, offered a small boy a few shillings a week to come in o' nights and work them. On the opening night of the arrangement he said to the lad: "You must only put in the effects when you come to the cue; you know what a cue is?" "Yes, replied the boy, with promptness, "it is the line of idiots who stand in the wet waiting to get in to see the pictures."

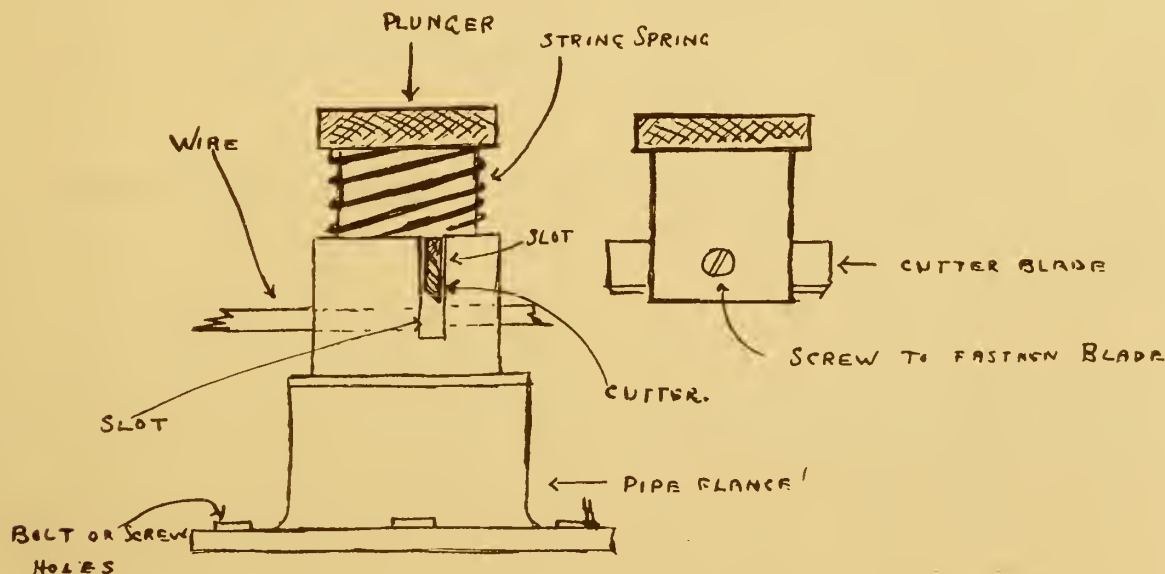
OPERATORS' CORNER.

A NEW TYPE OF STEEL SWITCHBOARD.

A new type of switchboard, constructed of "stretcher level sheet steel," has been designed by the Westinghouse Electric and Manufacturing Company, that may be used advantageously in power, railway, industrial and cinema installations. For some time stretcher level steel switchboards have been used on small installations in a more or less experimental way, and have proved successful, so that they are now being installed on larger projects. The outstanding features of this new type are its lightness, substantial nature, appearance and inexpensiveness. The erection and maintenance costs are lower than those of the slate and marble boards. The erection, in addition to being cheaper, is more simple, since the framework is an integral part of the panels.

A USEFUL HEAVY WIRE-CUTTER.

Procure a heavy piece of pipe, also a pipe flange to form the base of the tool. The pipe must be slotted to form guides for the wire-cutter. Now a piece of steel is turned down, with a shoulder to form a good sliding fit inside the pipe, and is also slotted across the end to take the cutting-blade, which is held in place with a flush-head set-screw, so that the blade can be removed for sharpening or renewals. The spring between the pipe and the plunger should be heavy, and have a reasonable amount of tension. Before screwing the cutter to the bench, a piece of round steel is tightly driven into the pipe from the bottom, until the end of the steel is flush with hole in the pipe through which the stock to be cut is inserted. The piece is then sawn off flush with the bottom of tool. The finished cutter is worthy to be part of an electrician's tool kit, or can be mounted permanently on the bench. Such a tool as this will be found indispensable where a large amount of heavy wire is to be cut into lengths. The tool is worked by inserting the wire through the opening and hitting the top of the plunger with a hammer.—NORMAN STANDCLIFFE, Imperial Picture House, Brook's Bar, Manchester.



THE AUTUMN CAMPAIGN.

CATCHING THE CROWD AT THE RIGHT MOMENT.

AN OLD PRO'S TIP.

Although among the generality of exhibitors there is, throughout the summer season, a sort of grudging anticipation of the coming of the autumn season, with its popular return to the snug delights of indoor entertainment, it is amazing how few showmen do anything much more than dive their hands into their trousers pockets and just shuffle out of or into the seasons in true fatalistic style. And the so doing is neither to the prestige nor the profit of the business.

With the first real touch of chill autumn, the people, already over-feasted upon the delights of summer outdoor life, look around for something "contrasty," as the photographers call it, to switch over to, and that is the great psychological moment at which the cinemas should be ready, organised and in their most attractive garb—prepared to take advantage to the fullest extent of the tide that is turning toward them.

From the fast-fading glories of field and footpath the crowd will turn with pleasurable anticipation to the light, life, and colour of the picture theatre, if the picture is but sufficiently attractive. But the time-begrimed glories of last winter, which have served so well to help to keep the potential patron from the door during the summer months will no less thoroughly fail to seize the imagination of the seeker after entertainment at the all-important moment of the "parting of the ways."

Watch the places of amusement controlled by people who understand the psychology of the seeker after entertainment. You will find that long before the real passing of summer an active and forceful offensive campaign has been entered upon. The exterior is presented in its most alluring aspect; fresh schemes of decorative lighting have been arranged, while the uniforms of the staff, if not actually new, bear evidence of thorough renovation.

Within the picture is no less attractive. The lighting has been well overhauled and cleaned down, while every mobile speck of winter dust and dirt has vanished. The lamps, clothed in decorative garb, striking some new and pleasing note, twinkle crisp and invitingly, while the well-vacuumed seating, even though age-worn, tempt by their very suggestion of genial comfort and good cheer.

And the "attractions," as we called them in the dear old days; for the writer of these notes does but recall and recount the way things were done in the world of amusement catering before the picture theatre came to compete. Whatever happened as the autumn season waxed and waned, the *best* was only *just good* enough for the opening, for was it not the *first impression* that was relied upon to bring the people back *en masse* rather than in "dribs and drabs"?

Look at the well-managed and successful theatres and music-halls of to-day. Do they not evidence in full

measure the importance of seizing that very moment when men and women search vaguely for some consolation for summer departed and gone, and offering them the happy alternative? What a wonderful opportunity the picture theatres have, had those controlling them, in some cases, but the natural instinct of clean but aggressive showmanship. Thousands who now, snobbishly, perhaps, never deign to enter a cinema, professing to believe the screen a vulgar amusement for the unintellectual, could easily be drawn in just at the moment when their minds are freest from prejudice; and few, I venture to believe, would not join that band who, "coming to scoff, remained to pray."

As for me, summer had but found its feet when I commenced my campaign for the autumn. Do I hope to "get one over" on my competitor? Not a little! For I am old and experienced enough in the craft of showmanship to know that the crowd—and the money—follows the market; the greater the success of my confrères, the greater my own.

A GREAT LENS AT A MODEST PRICE.

TAYLOR HOBSON REDUCE COST OF "MAXIMUM."

Exhibitors who believe that a high-grade special projection lens is a profitable investment will learn with pleasure that the Taylor-Hobson "Maximum," that superb projection lens about which we gave details in a recent issue, has created for itself such a demand that the manufacturers feel justified in reducing the price to bring it into line with the Unifit series—that is to say, £11. This reduction comes into force from September 1. If there is an exhibitor still doubtful as to the advantage in quality of projection to be gained by investment in a pair of these lenses, let him write to Taylor, Taylor, and Hobson, 74, Newman Street, W. 1, and ask them to let a representative show a "Maximum" in one of his projectors in comparison with the lens he has in the other machine. He will doubt no longer.

BULMAN SCREEN BOOMING.

The popularity of Bulman cinema screens is evidenced by the extension in distribution organisation that has taken place lately. We learn that the agency for Lancashire, Cheshire, Westmorland, Cumberland, and North Wales—as far, in fact, as Carlisle—has been granted to Mr. Milgate, the enterprising Waltham representative, while the rights for Scotland are on the point of being granted to a well-known accessory representative there. The Bulman specialities to be handled include the Bulman patent seamless rear projection screen, Bulman white opaque screen, Bulman silver opaque screen, Lawrence patent silver screen, British Perlantino beaded screen, British patent Surbrite crystal screen, and advertising screens.

SOME USEFUL HINTS ON VARNISHING.

Varnishes are the most sensitive of all decorative materials, and defects are almost sure to appear in the finished work unless the user fully understands the methods as well as the precautions that should be taken in connection with its storage and use. This fact is emphasised in a booklet entitled "A Few Notes Regarding Varnishes," which has just been issued by Messrs. Thornley and Knight, Limited, of Bordesley Green Road, Birmingham, manufacturers of varnishes, japan, colours, &c. Information is given on the storage of varnish, on brushes, on the preparation and application of the material, and on the cause and treatment of common faults. The suggestions and advice given are based not only on the firm's 125 years' experience in manufacturing and research, but also on trade inquiries received during the last few months, requesting information on the points dealt with. A careful study of the notes should be the means of reducing difficulties in the future to the minimum. Copies of the booklet can be obtained from the firm at the above address.

"SELCO" BATTERY CHARGERS.

Each day the question of efficient and economical charging of accumulators becomes more important, and S. G. Leach and Co., Limited, of 26-30, Artillery Lane, London, E.C., are catering for a real and growing need in the introduction of their "Selco" battery chargers.

These admirable motor-generator charging sets take their motive current from the ordinary lighting or power circuit; and the dynamo output is taken to a small switchboard surmounting the instruments. For the charging of accumulators for wireless or motor-car purposes, as well as for any other purpose for which low voltage direct current supply is needed the "Selco" is ideal, and the cost of charging is at least 75 per cent. less than by the ordinary means of charging.

A control charging board, which is charged as an extra, but should form part of every set, is fitted with ammeter, volt-meter, a double-pole switch and a pair of single-pole fuses, together with a field rheostat, which regulates the charging current. An automatic battery cut-in and cut-out switch prevents damage to the battery in case of failure of service to the motor side of the set.

The firm specialise in a vertical rotary converter, as well as other small electrical machinery, while their cinema motor-generators are too well known and highly appreciated to need more than passing reference here. Fully illustrated catalogues may be had upon application.

THE GEIPEL FIRE.**NO INTERRUPTION OF BUSINESS.**

The outbreak of fire which occurred last Friday at the works of Wm. Geipel and Co., will, we learn, not interfere very much with the execution of orders. The flames were confined to the offices and despatch mostly, and the works are carrying on as usual, and no delay in deliveries is anticipated. This is a fortunate circumstance, for Messrs Geipel have in hand several big cinema orders.

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DO WE PROGRESS?

BY J. STURGEON.

Perfect luminosity is the next important factor to the perfect projector, for without good light one cannot expect good results on the screen. When we look back a number of years and note the various forms of lighting that have been used for projecting still or moving pictures, one has to admit that we have progressed. As a youngster, one remembers the smelly oil lamp used in conjunction with the magic lantern. Then came the moving picture, with limelight as an illuminant, but this form of lighting soon gave way to the electric hand-fed carbon arc.

In recent years rapid strides have been made in improving the electric arc, and in its turn the vertical arc had to make way for the mirror arc, which, with its increased light at low current consumption, has proved a source of satisfaction to the cinema exhibitor, but not always to the operator, who often views it with great concern, owing to the great heat thrown on to the gate aperture and to the fact that he has to continually watch his arc, as the slightest fluctuation is immediately reflected on the screen.

Just as the vertical arc lamp had to retreat before the mirror arc lamp, so will the mirror arc have to give way to the high intensity arc lamp, because the light given by this arc is the most brilliant ever applied to the projection of cinematograph pictures. One cannot realise that one has never seen a true black-and-white picture upon the screen until the ordinary arc and the high intensity arc have been seen showing side by side, and the only comparison I can give is to place a piece of light brown paper alongside a piece of white paper, and then you have the comparison. No doubt some of you would like to know more about this lamp, so I will endeavour to explain its salient points.

The carbons used on 100 amperes are 13.6 m/m diameter positive, and 11 m/m diameter negative; and on 75 amperes 11 m/m diameter positive and 9 m/m diameter negative. The positive carbon has a large core composed of metallic salts, which, when used with the proper negative carbon in the correct position, burns away, forming a deep crater in the positive carbon, in which is contained a quantity of highly luminous gas.

The light spot produced on the gate aperture is a brilliant white one, about the size of a penny, and a special shield has to be fitted to the gate to protect the eyes of the operator. The positive carbon is placed in the lamp horizontally, and is held by a clamp which works along a screw thread. This is mounted in a revolving carriage, with the result that there is always a perfect round crater facing the condensers. The negative carbon is placed in the lamp at an angle of approximately 45 degrees, and is held in a clamp also working on a screw thread, but does not revolve like the positive carbon.

The carbons are fed ahead at a predetermined rate by a motor, and hand-fed handles are also provided for correcting the position of the carbons when necessary. The motor armature and field are connected directly across the arc, tending to compensate for fluctuation of the arc voltage.

Another important item is the condenser system, as special foci condensers have to be used—the combination being two plano convex condenser lenses. The back glass is 6½ in. focus, and the front glass 9 in. focus. These are mounted in a special lamp-house front, which is fitted with a focussing device to enable the condensers to be set at correct optical relation with each other, for by this means a clear field of light is obtained on the screen. This is a point of which operators should take particular note. No doubt they have often seen a dark spot in the middle of the screen, and no matter how much they have tried to clear it, they have not succeeded. I suppose it has never dawned on them to study or experiment with the condenser system, using various foci condensers until they find a combination that will give them a clear field of light. As a rule, they walk into an accessory house and ask for a condenser, and, irrespective of the foci of the condenser given them, they put it into the lamp house and get the result stated above. I would therefore advise operators who have perfect projection at heart to make a study of this part of their apparatus.

I have often wondered why it takes the British exhibitor so long to realise the important advances made in projection apparatus, for he must know that anything which improves his picture on the screen must be an asset to his theatre. It seems that as long as his hall is nicely decorated and his seating is comfortable he is content, and hardly ever gives a thought to the most important part of his theatre equipment—i.e., the projector and its components.

I know for a fact that a certain firm spent two years trying to get exhibitors to realise that an arc lamp had at last been produced which would practically solve all his light difficulties, especially if his theatre had a very long throw. And if he is troubled with smoke or fog, let him test out a high-intensity arc lamp, and I am sure he will be more than satisfied with the results obtained.

The high-intensity arc lamp has already been installed in many large cinemas with great success, so I do not claim to be a prophet when I say that this will be the lamp of the future.

FILM MUTILATION.

The Editor, TECHNICAL SUPPLEMENT.

DEAR SIR,

In the current issue there appears a letter from Mr. E. E. Blake of the Kodak Company, and he states (1) that I have started off with an erroneous assumption, and that I failed to give him credit in so far as he (Mr. Blake) did point out to his "listeners" matters that are cause and effect of film mutilation.

My answer is that Mr. Blake does not specifically say what is in question, so it naturally leaves me at a dead end. Perhaps he will kindly give me details.

Secondly, Mr. Blake challenges my statements as to the inability of stock producers to give us better film strength, and further says I have no need to hide my light under a bushel by way of the *nom de plume* "Domes of Silence," as any stock maker would wel-

come me with open arms if I could keep them to the end of stronger film margin by any practical means; and further, the laboratories of the Eastman Kodak Company have done all they can.

I am not a chemist, but I do say film stock can be made stronger. Obviously, increase the whole film 33 per cent. and then it will approach the build, texture, and inflexibility of some stock fifteen years old which lies in front of me as I write. There is not a blemish on it.

Thirdly, Mr. Blake refers to the number of years he has been in the business and to occasions when machines which were going to do this, that, and the other thing were to be put on the market. Further, he states he is content to wait until such machines are installed in the majority of theatres before he would scrap perforators or waxing machines.

This last statement by Mr. Blake rather staggers me, and I would like to put this fair question to your correspondent. What did he intend to convey to readers and what effect does he think it would have on the writer?

All my correspondence on this subject has been constructive and not destructive, and I have again studied the brochure issued by Mr. Blake's company and it contains nothing but mechanical problems and suggestions; I hardly think, therefore, it is necessary for Mr. Blake to assert that he did not give an address on mechanics.

Without taking up more of your space I now maintain that our machine will do for the producer, the renter, and the exhibitor what apparently the Kodak are unable to guarantee.

The machine will keep the copy intact. We are not particular whether there are sprocket holes or not.

This declaration, I trust, is quite clear. It is our intention likewise to prosecute the furtherance of solid film stock so that an even turnover of the film on the machine can be obtained.

In my last communication I said that I could put any machine now on the market on such safety lines that film destruction would cease. But I naturally prefer our own new idea. Thousands of pounds are lost every year by film damage, and repairers' wages are no small item which must be added. Bad feeling between renter and exhibitor is being engendered, and the unsatisfactory production of pictures screened is another incentive to the writer to proceed on the lines he has done.

Yours faithfully,
L. CONNOR.

127, West Nile Street, Glasgow,
August 12, 1925.

[We publish this letter in accord with our policy of giving a full hearing to any person having something of general trade interest to put forward. But why does our correspondent not say exactly what he is driving at instead of making veiled reference to "our machine"?—EDITOR.]

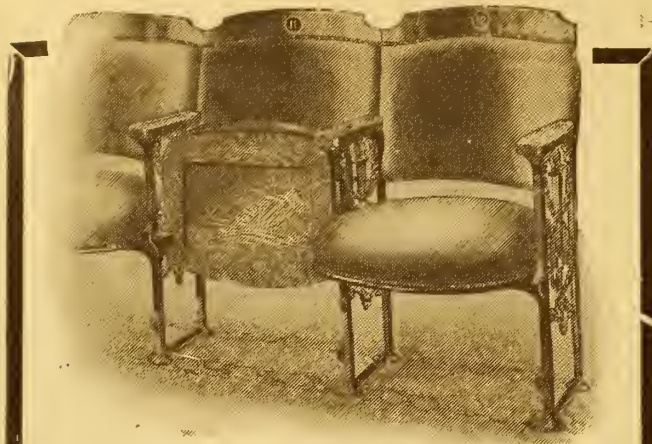
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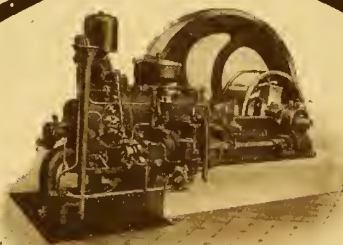
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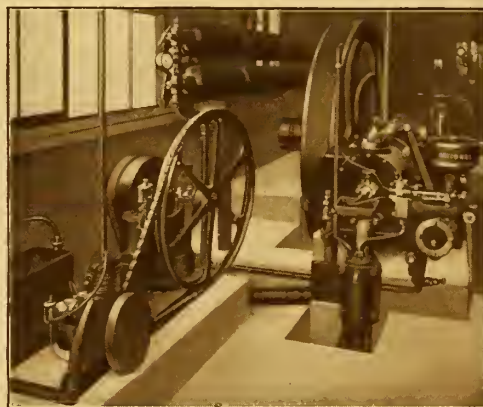
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ENGINE.

The reliability of this engine is remarkable, the engine speed remaining constant, with fairly big load fluctuations, and since installed have had no involuntary stoppage. The economy of this engine is without doubt its biggest feature.

My average cost of running the previous engine was £6 3s. 0d per week, during the twelve months prior to fixing the Heavy Oil Engine, and the average price per week for the Heavy Oil Engine is £1 16s. 3d.

Please write for Literature and Prices.

NATIONAL GAS ENGINE, Co., Ltd., ASHTON-UNDER-LYNE.

ABOUT YOUR ELECTRIC LAMPS.

POINTS EVERY CURRENT CONSUMER SHOULD KNOW.

How many exhibitors, managers, or even operators for that matter, are there who have the little technical knowledge necessary to understand the functions and the limitations of the electric lamps that form so essential and so expensive an item of cinema equipment. I once asked an operator-electrician whether he could tell me what he meant by a *half-watt* lamp. "Yes, sir," was his reply, "they don't burn *half what* the others do." That was ingenious, but it was misleading, if not actually inaccurate.

In practice to-day we discard the term half-watt; and, leaving out of our calculation the carbon filament lamp, a very limited number of which are employed about the picture theatre, we have to think only of two kinds—the vacuum lamp and the gas-filled variety. The term half-watt is just another, and not by any means desirable, name for the gas-filled lamp; for the claim once put forward that it furnishes the equivalent illumination of one-watt consumption of current in a vacuum lamp at half-watt consumption bears small relation to fact.

It is understood, of course, that the higher the temperature of the filament of a lamp the greater the effective incandescence, or candle-power value. After a certain point, a comparatively small degree of increase in temperature produces a great increase in incandescence. Heat produces evaporation of the filament, and the greater the temperature the quicker the evaporation.

This evaporation of the filament adversely affects in two ways the life or light value of the lamp. In the first place the consequent decrease in the diameter of the filament diminishes the light value of the incandescence, while in the second place the decomposition of the filament substances produces a black, smoky deposit which settles on the interior of the glass bulb, and further lowers the efficiency of illumination.

In 1913 an investigator, Irving Langmuir, demonstrated that evaporation of the filament and its consequent blackening of the bulb, could be lessened by the introduction of an inert gas into the previously evacuated bulb.

One effect of the use of this inert gas was loss of temperature of the filament by convection; that is to say, by the transmission of heat through the gas. The ratio of convection was found to be proportionate to the diameter of the filament; and Langmuir conceived the idea of reducing the effective diameter of the filament by coiling it spirally.

The introduction of the inert gas very materially lessened the tendency to blacken the bulb, so that taking the life of a lamp at 1,000 hours, a much higher

temperature of incandescence could be maintained for that period with corresponding candle-power increase, notwithstanding loss of energy due to dissipation of temperature through the gas.

What is gained, therefore, as against the vacuum lamp by the inert gas-filled bulb is a much increased effective candle-power, and a much decreased liability to blackening at a given consumption of current.

As in everything else, quality and experience in manufacture play an important part in the life of an electric lamp, whether vacuum or gas-filled type, and the assurance of reliable make is well worth a little extra in first cost.

There are lamps being offered at low prices for quantities, which are quite unsuited to the needs of the cinema. Although they are often described as half-watt by those who offer them, they are more often than otherwise not gas-filled at all, and their life at maximum candle-power value is very short.

A convenient method of ascertaining whether a lamp is gas-filled or otherwise is to put it into circuit and switch on for a few minutes. The non-gas-filled lamp remains comparatively cool, while the gas-filled lamp, by reason of the convection already spoken of, becomes very hot.

A blackened lamp with its loss of light efficiency is an extravagance, and a potent vehicle of waste of electric energy; it is far cheaper to replace it by a new lamp than to continue its use.

H. D.

SEATING WIZARDRY.

A REMARKABLE ACCOMPLISHMENT AT THE ALDWYCH.

The Aldwych Theatre may well be described as one of the most virile of the West-End houses. It has just been completely re-chaired throughout with luxurious all-wood tub seats of a design affording the maximum physical comfort in combination with elegance of appearance. The chairs are richly upholstered in a specially designed damask velvet, which has the added virtue of being guaranteed by the manufacturers to be absolutely moth-proof.

A big job that, admittedly. And did the show close down for a week or two? Not for an hour! H. Lazarus and Son, Limited, who carried out the work, had their men waiting to start on the job after the audience passed out on the night of Saturday, August 15, and by the time the doors opened for the next performance, on the evening of Monday, August 17, the metamorphosis was complete—and not a screw or a shaving left to suggest haste.

That is good work, but it is but typical of such expert firms as H. Lazarus and Son, Limited.

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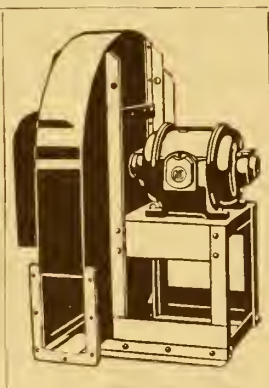
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MUSIC IN THE CINEMA.

THE NEW PHILOSOPHY.

By EMILE J. BENNETT, F.R.S.A.

This is the day of progress. Changes are occurring everywhere, and in no branch of culture is this more noticeable than in music.

The modern composers of the new school deserve more than passing mention. They are creating "new music," by which we mean music conceived without regard to the technical limitations hitherto accepted as the laws of good art. The old restrictions in harmony, counterpoint, form, and even definite tonality, are discarded, and the "new music," at present incomprehensible to many of us, is made manifest.

Musical progress along metaphysical lines is an even later upward trend in art, and I am convinced that in these enlightened days all sincere artists will find food for thought in the following brief summary of results accruing from my own researches:—

When considering the possible origin of music, this thought naturally arises: Is it reasonable to suppose that the ancients so highly cultured in other arts were on a line with the savages in matters musical?

Modern science has a wholesome respect for the attainments of old civilisations, for research in the domain of the ancient secret wisdom goes to show that this occult knowledge was in strict accord with modern scientific thought.

When speaking of ancient civilisations we mean the attainments of age-old races, in comparison with which Egyptian culture is almost recent. Only the foolish believe that our present state of intellectual development surpasses all that has gone before it.

The wise men of the old world possessed greater knowledge and power than ours of to-day, but they arrived by a different route.

It is evident that many of the secrets of nature were known to them, and by use of the super-mental faculties, which we have allowed to fall into disuse, they performed works possible to us only with the aid of elaborate appliances.

The development of ordinary mental faculty beyond its proper sphere caused us to forget the existence of the super-normal minds and modern materialism came into being. Science has made much progress of late, and the material world has, at last, caught a glimpse of super-mundane laws. We now attach a new importance to legends and myths, for we know that, in many cases they contain the germs of hidden knowledge.

Research has been successful in the domain of music, and we find that in the dim civilisations of the past it was one of the greatest of the occult arts. The ancients knew that the foundation of all matter and force is vibration, and a science of music, including the systematic use of vibrations, which cannot be sensed by our normal ears, was most probably used by the Magi.

A great theologian said recently, "Music is a gift from the invisible." It is the key to the invisible, and can be made to exercise an astonishing influence over the physical world around us. Patient research and experiment have already done something to bring to light the hidden powers in vibrations, musical and otherwise.

THE POWER OF MUSIC.

Man's invisible self is material, though invisible. Modern science will soon render the soul of man tangible. Music is the language of emotion, and emotion is the language of the soul. The semi-material man is in touch with the invisible forces in nature, which constitute the world of cause, as the material and tangible world is the world of effect.

How music links us with the invisible is now understood. The periodicity of vibrations exclude other stimuli from passing to the nervous system, and proportionately as the nervous system is affected, the inner faculties awake to life. When the nervous system is in this condition, the sub-conscious is laid bare, and is at once affected by the emotions conveyed in the music. However simple the music played, each note is in itself of great complexity, and it is due to this to a certain extent that the emotions are aroused.

Music produces the psychic state more readily than any other known means, and thus stimulates the latent super-senses in

man. Its effect on the brain and nervous system is similar to that produced by hypnotic suggestion.

MAN'S DORMANT FACULTIES.

That man possesses dormant faculties, *i.e.*, super-senses, by means of which he can consciously comprehend the invisible, and, from the ordinary standpoint, unknowable things of the universe is an undoubted fact. If we commence by placing music among the occult arts, and acknowledge it to be the vehicle for the manifestation of invisible forces, an entirely new prospect opens before us, and, if we possess knowledge of occult laws, we can use musical sounds for the production of psychic phenomena.

That a single note can contain within itself the most wonderful dissonances is well known, and our modern harmonies are only used to convey to ears become gross and deaf to the sounds of nature some of the hidden beauties of the single unaccompanied note. Music is the result of vibration—modern science teaches that the universe is similarly the result of vibration. Music (*i.e.*, vibration) is everywhere.

I have put forth above the suggestion that the ancient world, so highly developed in art, would naturally possess music of an advanced order, for, in every important religious and social ceremony, music played an important part. We find many legends concerning the wonders of the ancient music; its effect upon man and animals, even on plants. In such reverence did the early Chinese hold music that the written characters were considered sacred.

There can be little doubt that art, including music, philosophy, and religion, are all part of the secret wisdom of the ancient world. This age-old learning was essentially occult, yet scientifically accurate, as is amply proved by recent research. It acknowledged an invisible, though none the less real world, and recognised the world around us as purely relative. Based upon such a sound system of philosophy regarding the fundamental principles of the universe, learning and religion were as one.

Music was and should be a form of transcendental magic, *i.e.*, an occult art.

Viewed from this standpoint, new laws may be formulated, and their accuracy clearly demonstrated. One such will suffice to show the wonderful field for experimental research open to the sincere artist.

A musical note may be controlled by the performer during the whole period of its vibration, and may be made a vehicle for the manifestation of physical phenomena within the area covered by its vibrations. In other words, the performer may convey a thought through the medium of a musical note of sufficient intensity to affect any person or object within reach of the sound.

REVIEWS OF NEW MUSIC.

By DR. GEORGE TOOTELL, Mus.Doc. [Dunelm], F.R.C.O.

From the *Strand Music Co.*, 203, *Strand*, W.C.2, we have received seven of their series of the "Strand Photo-Play Series," which comprise song-numbers specially written for featuring with specific films. These will certainly be found to fulfil their purpose, and will be very useful and effective when used in conjunction with the film to which each is written. The numbers under notice are:—"Afraid of Love" (waltz); "Oh, Doctor!" (fox-trot); "The Rose of Paris" (waltz); "The Sign of the Rose" (waltz); "Arabella" (fox-trot); "Thelma," and "Hot Water." Also published by this firm are "The Shadow of the East," an Oriental fox-trot (written for the film of the same title), and "The Shingled Sweeties' Ball," a comedy foxtrot. All these are published at 6d. each.

From Messrs. the Lawrence Wright Music Co., Denmark Street, Charing Cross Road, London, W.C.2, we have received a comprehensive selection of their latest popular successes,

amongst which "Maggie McGhee," "Lolita," "I Love the Sunshine," waltz numbers (the two latter by Horatio Nicholls); and "Shanghai," "The Toy Drum Major" (Horatio Nicholls) and "Sally's Come Back" (fox-trots) are enjoying a phenomenal success at the seaside resorts at the moment. Other successes are:—Waltz-songs—"Why Did You Make Me Care?"; "I Cry Myself to Sleep"; "Why Don't My Dreams Come True?" Fox-trots:—"When My Sugar Walks Down the Street"; "San Francisco"; "Tennessee"; "High Street, Africa"; "Oh! How I Love My Darling"; "What About You?"; "Nobody Knows What a Red Head Mamma Can Do"; "The King isn't King Any More"; "What a Life," and "Meet Me in the Spring." "Hoy! Hoy! Farmer Gray" is a song with twenty-seven verses and a refrain, after which you start again.

The Herman Darewski Music Publishing Company, 122, Charing Cross Road, W.C. 2, have forwarded five new numbers, chief of which in interest is "Darewski's First Pianoforte Album of Cinema Music," an album of six numbers by Ernest Vousden. It is a pity that these were not issued in the loose-leaf system; it is a great drawback to the cinema musician to have to utilise a piece which is bound in amongst others. All music published for cinema use should be issued in separate numbers. The music in this first series will be found good and useful in the cinema. No. 1, "Office, Hotel, or Children's Scene," is a rather brief number, though I cannot quite reconcile the title with the music, which would suit the Hotel Scene and many other brief scenes, but hardly seems to me to provide the ideal accompaniment for an "Office" scene, and appears rather heavy for a scene of children. No. 2, "Sympathetic or Sad Scene," is quite in accordance with its title, with a dramatic middle section. No. 3, "Pastoral Scene," is also good, depicting rustic simplicity. No. 4 provides a "Storm or Fight," on the accepted heavy agitato lines, while No. 5 is a good mysterious "Burglar Scene." No. 6 is a "Street or Comedy Love Scene," which hardly seems to suit its purpose; quite an ordinary little waltz without any particular point or feature. The album will be found quite a useful addition to the cinema pianist's repertory.

The remaining numbers from this firm are "Jersey," a fox-trot, successfully featured by Sophie Tucker; "Chang," a "Chinese one-step," which should prove popular; "Tia Juana," fox-trot, featured by Vincent Lopez and his band; and "Copenhagen" (fox-trot), which is one of the successes of Jack Hylton and his famous band.

"POOR LITTLE RICH GIRL."

The Duchess of York has her own ideas about dance tunes, her present favourite being "Poor Little Rich Girl," from the London Pavilion revue, "On With the Dance." It is a curious fact that what Royalty dances to to-day the rest of the world dances to to-morrow, for it was the Prince of Wales who first aroused the public's enthusiasm for "Tea for Two" and "I Want to be Happy." Now that these two tunes have been worked to death by dance orchestras, the place of highest favour is being taken by "Poor Little Rich Girl," which is yet another instance of the genius of its young composer, Noel Coward. Though the publishers did not expect much of a demand for copies when it was first published, it has caught on in the mysterious way that these things do, and the sales have rapidly risen from a thousand a week to well past the three thousand mark. A striking feature about this haunting number is that it is entirely British, and a pleasant oasis in the jangle of American syncopation. No wonder London is dancing mad about it.

WARNER'S TO BUILD WORLD'S MOST BEAUTIFUL CINEMA.

HOLLYWOOD TO LEAD ALL AMERICA.

Warner Brothers have announced that they have completed plans and are about to start building in Hollywood the finest first-run theatre in the world. Details of construction and equipment will be looked forward to with interest in the country.

The new house, to be known as Warner's Hollywood Theatre, will be erected at Hollywood Boulevard and Wilcox Street, at a cost of \$1,500,000, and is planned to be one of the show places of the West coast. Title to the property has been taken, and the plans are being completed by architect Landsburg, of Los Angeles.

In announcing the new theatre, Warner Brothers strike another blow for independence, and cast their hat into the first-run ring, as Harry M. Warner states that the Hollywood house is only the first of their theatres planned in big cities where they have been unable to obtain a show for their product. Before they are through, he stated, they intend to lease or build theatres in all big cities where first runs are now denied them.

Various reports emanating from points over the country, Mr. Warner said, should not be credited, as it was the company's intention to build only where they found it necessary, and when they were ready to build elsewhere they would see that their plans were made public.

The theatre in Hollywood will be 120 by 300 feet, on a site 196 by 300, in the heart of Hollywood, and only a stone's throw from Grauman's Egyptian Theatre. It will contain many features new in theatre construction.

The plans call for a structure built much in the shape of the New York Woolworth Building with a 150 feet steel tower rising from the roof. This tower will have at the top a revolving beacon light with a radius of seven miles, and also contain the largest chimes in the West, to be operated from the organ pit.

The theatre will contain a balcony, and seat, all told, about 3,000 persons. The architecture will be Gothic. The stage will contain a concealed tank on the order of the New York Hippodrome, which will be used for presentations. The entire theatre will be so built that it can be dressed anew whenever desired by a simple changing of lighting effects.

From the interior there will be a winding stairway to the roof and tower, which will be open to the public and give a fine panorama view of the surrounding country, from the Pacific Ocean to the high Sierras. The stairway will have three landings, and on each landing will be a motion-picture museum, containing many of the first cameras and other paraphernalia first used when motion pictures were a new amusement.

The second floor will consist of the largest ballroom in the West, and plans call for a mammoth ice-skating palace in the basement. There will be a sub-cellar, which will be used for free parking, space being provided for 400 cars, which will be taken charge of by attendants and delivered to the owner after the performance at the door.

In fact, the whole building is to be a mammoth temple of amusement. The Warner's broadcasting

station, KFWB, now located at the studio, is to be moved to the new theatre, and two 200 ft. illuminated towers will be constructed on the space not occupied by the theatre. The broadcasting room is to be placed behind glass, and the public, while waiting for the show to start, or after it is over, will be able to stand outside and watch the artists before the microphone.

It is planned to have the theatre completed by January 1. H. M. Warner stated that, in addition to their own product, they would play the pictures of other companies, and put on the finest performance in Los Angeles.

"The new theatre," said Mr. Warner, "will be to the theatre world what the Warner studio is to the motion picture world."

CINEMA "JUICE" GOING CHEAP.

We never tire of pointing out to the industry the advantages of self-generated electricity supply, because we know from practical experience the enormous saving in running expenses to be made as well as the greater efficiency, reliability, and independence resultant.

Here is an instance. The Crofton Park Cinema, Brockley Road, London, put in a gas-engine plant, and they gave figures for the first three months of running, September-November months, when current bills are usually pretty heavy.

The throw is over 100 feet, and the average weekly running 53 hours. The cost for the whole period was £28 16s. 5d., or an average of £2 7s per week. The local supply rate is 6d. per unit; so that exhibitors will not have to think very deeply in order to grasp the economy of the proposition.

SANITATION FOR RURAL CINEMAS.

The difficulties incidental to the provision of effective inside sanitary equipment for rural cinemas in districts where no water mains are available are at last overcome, if we are justified in our opinion as to the Elsan Indoor Waterless Sanitation System, which we have had an opportunity of inspecting recently. We propose to deal with this subject more fully after further investigation of its suitability for purposes of the kind here indicated; but architects and others wishing to make their own inquiries may do so at the offices of the company, 34-35, High Holborn.

The New Empire Cinema at Neath is making good progress, and the floor will soon be laid. The proprietors have wisely elected to give real comfort to their patrons, and have chosen Turner's "Harlech" chair for the best ones and their "Cambridge" chairs—of similar design but less expensive—to follow up. They are hoping to open some time in October. Further up the valley, at Glyn Neath, Turner's, of Birmingham, are supplying chairs to New Balcony at the Cinema.

CINEMA ORGANS

WURLITZER

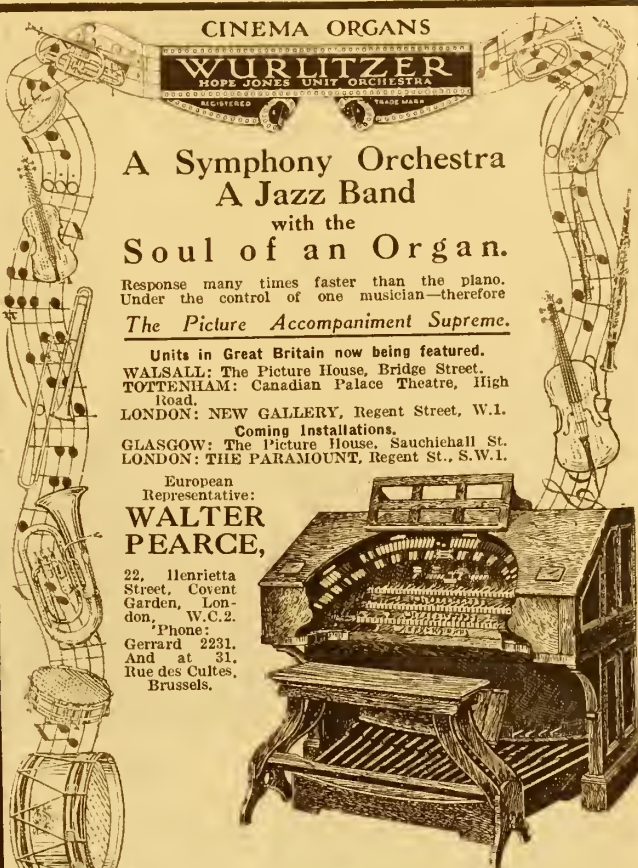
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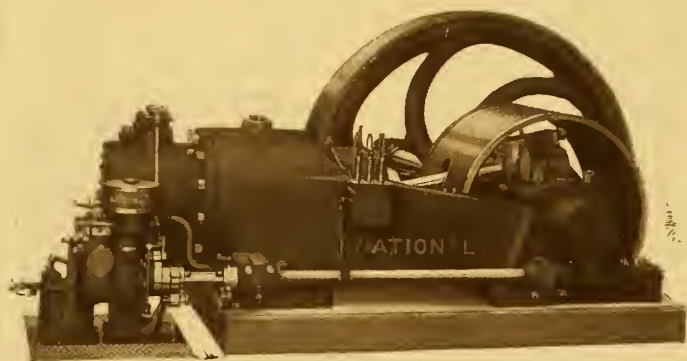
"THEY EARN MONEY"

CURRENT via CRUDE OIL ENGINE.

SKEGNESS CINEMA AND A "NATIONAL."

One of the latest recruits to self-generated current via the cold-starting crude oil engine is the Skegness Cinema. Here a National "C.S.E." type 31 b.h.p. engine has been installed, some technical details of which we here give.

The National heavy oil engine has been designed with the object of producing a power unit of the most economical form, using the cheapest oils without sacrificing simplicity or long life. An engine of medium



National Horizontal Heavy Oil Engine.

compression has been chosen, after some years of experimental work, as it has been found by experience that such a unit possesses all the economy of the high-compression engine, and at the same time is unquestionably superior to the low-compression engine. The parts, such as the breech end, atomiser and fuel pump, so vitally important in the heavy oil engine, have been specially designed with the greatest care, and all troubles associated with the cylinder head in high-compression engines have been overcome while still maintaining their well-known fuel economy. It is manufactured in convenient sizes, either with single or twin cylinder, the latter developing double the power of the single cylinder engines; they start directly from cold without the use of preheating device, and are ideal for cinema purposes, whether direct coupled to the dynamo they operate or by means of belt drive. An advantage of a twin engine lies in the fact that should for any reason one cylinder be out of action it can be disconnected and the engine run as a single cylinder unit. Should it be required this engine can be changed over to run as a gas engine. Due to its extreme simplicity and ability to operate upon all the heavy oils hitherto regarded as Diesel fuels, the National heavy oil engine provides a prime mover of the highest efficiency, the fuel consumption being equally low on full load and considerably less on lighter loads than the Diesel engine—i.e., varying between 0.42 to 0.48 lbs. per b.h.p. hour when working at full load on fuel oil of approximately 18,000 B.Th.U.'s per lb., the lower consumption being registered on the larger engines. The engine can be on full load within one or two minutes of starting, and is fitted with a compression relief device and a compressed air starting valve. A special compressed air starting set is supplied, which can be driven independently of the main engine, thus inability to start

through lack of air pressure is entirely eliminated and reliable starting from cold is always assured.

The atomiser passes through the water jacket to the combustion chamber, the entire surface of which is water cooled. It is of most efficient design, and splits up the fuel into a fine spray, proper atomisation being obtained by the combustion of the fuel pressure and the atomiser. Direct movement is given to the fuel pump through a lever by a case-hardened steel cam, arranged to be extremely accessible. The fuel pump and atomiser are machined from solid steel.

The working parts are few in number and readily accessible, thus allowing the engine to be driven by anyone of average intelligence, and previous experience is not essential. The absence of a high duty air compressor, hot bulb and water injection, and the fact that the fuel is automatically controlled according to the load upon the engine, render it extremely simple and relieve the attendant of numerous running adjustments.

Since no lamp or burner is required for starting, and the engine operates with oils of a high flash point, the danger of an outbreak of fire is eliminated entirely.

Mr. Henri de Mond, consulting engineer, Skegness, gives us the following particulars with regard to the "CSE" type engine installed at Skegness Cinema:—

"The 'CSE,' 31 h.p. engine has now been running some months, giving such absolute satisfaction, that I thought you would like to hear a few particulars of same.

"This engine generates a supply of electricity for a cinema, large hotel, and a number of shops, the normal and average load being 125 amps. 110 volts. The outstanding points on this type of engine are its absolute reliability, its wonderful economy, and its ease and certain starting. It is also an efficient engine from running point of view, time required for cleaning being



End View of National Heavy Oil Engine, showing extreme simplicity.

practically nil. When first this engine was installed, valves were ground in as per your instruction card, but they were found so clean and seating so perfectly that we now only grind once a month. I was present at the opening up of the engine for this purpose on the last occasion, and actually the valve did not require any grinding, and there only being about 1-64th of an inch of soft black carbon on top of valve, which wiped off with a duster, and the combustion chamber was in the same state, a little fine carborundum was put on valve, and three complete turns made the seating perfect.

The reliability of this engine is remarkable, the engine speed remaining constant with fairly big load fluctuations, and since installed have had no involuntary stoppage. The economy of this engine is without doubt its biggest feature.

My average cost of running the previous engine was £6 3s. per week during the twelve months prior to fixing the crude oil engine, and the average price per week for the crude oil is £1 16s. 3d. The consumption of lubrication oil on this engine is slightly less than on the previous smaller engine, the new engine running much cooler than the old one. The ease of starting—I have been connected with, and have had over 40 years' experience with internal combustion engines, and after running this engine some months am still impressed with its wonderful starting. I took an engineer from a large colliery to see it start a few days ago, and he expressed admiration at the beauty of the engine and its wonderful starting. On this occasion the air pressure in the bottles stood at 275 lbs, the engine was given two impulses with the air, pump lever was then dropped, engine immediately picking up; the pressure in bottles then stood at 255, only 20 lbs. of air being used. This the engine will do and has done on every occasion since its inception."

THE USE OF GAS IN CINEMAS.

A recent issue of "A Thousand and One Uses for Gas" gives some interesting details of the use of gas for cinema theatres, special reference being made to the Capitol Theatre, the lighting of which was recently described in THE TECHNICAL SUPPLEMENT. This theatre has seating accommodation for 2,000 people. The heating and ventilation is so designed that any desired temperature may be obtained. The whole heating and ventilating system is put into operation by turning on and lighting the gas in the tubular gas boiler, and starting the pumps and fans. It is stated that one consideration affecting the choice of this special system of temperature-control is the presence of an elaborate and costly organ, the condition of which would be liable to be affected by wide fluctuations in temperature. One other interesting statement is that, as the air is maintained at pressure slightly above atmospheric value, fog cannot enter this building. Another model heating and ventilating system, at the Tolmers Cinema, Hampstead Road, is also described. This, too, is automatically controlled, first by a thermostat and also by an electrically operated valve.

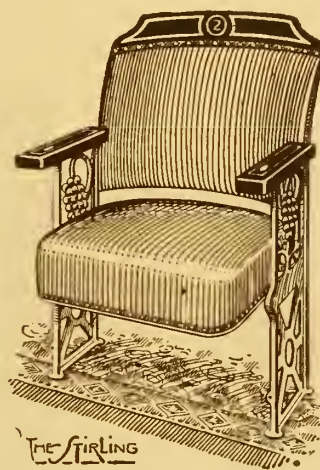
The Salter's Hall, at the Midland health resort of Droitwich, has just been converted for the exhibition of films. Tip-up chairs have been supplied by Turner's, of Birmingham.

TURNER

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Quality first—

The wise buyer always looks at quality first of all. He knows "cheapness" is not really economy because cheapness does not last. At the same time, in these days, he must economise. Turners are well known for quality and keen prices too. Quality first.



W. W. TURNER & CO.,
LIMITED,
35, York Road, King's
Heath, BIRMINGHAM.

Telephone: South 72.

Telegrams: "Cinechair,
Birmingham."

THE STIRLING

OAKLEY'S

A
POLISH
THAT
with a
minimum of
labour
gives a real
BURNISH
THAT
LASTS.



CLEANS
AND
POLISHES
ALL
METALS
(including
Silver)
AND
GLASS
(Windows,
Mirrors, &c.)

TRY IT
AND
PROVE IT.

ACCURATE WITH A BIG "A." TICKET-ISSUING MACHINE THAT NEVER FAILS.

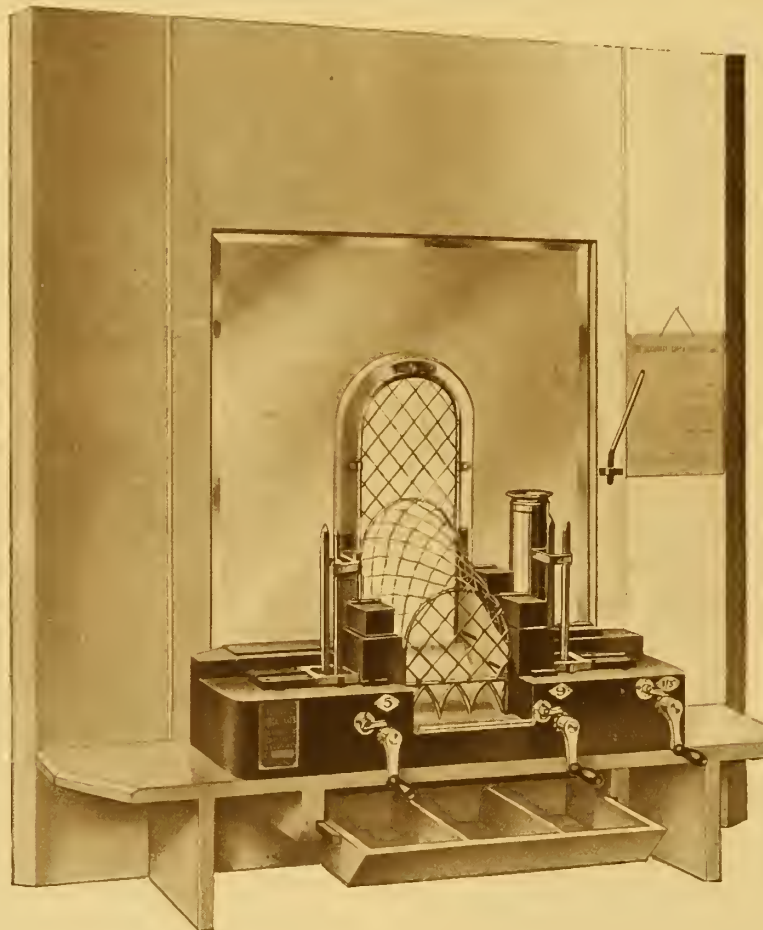
The fellow who put the word accurate in the "Accurate" Ticket-Issuing and Registering Machine knew what he was talking about, for if there is one characteristic about this very efficient aid to quick and reliable service, and protection against mistakes or loss of receipts, that stands out with more distinctness than the others, it is its never-failing accuracy.

That, from the view-point of rapid handling of queues no less than that of assurance of safety of receipts, mechanical means of issuing tickets should be provided

quickly legible. The dial is glass-covered, and the register cannot be tampered with.

Here are just a few of the things accomplished by the "Accurate" Ticket-Issuing and Registering Machine in the interest of the exhibitor:—It issues the maximum number of tickets in the minimum time, automatically registers each ticket issued, shows at a glance the number of persons admitted, prevents the passing back and fraudulent resale of tickets, thus protecting the exhibitor from loss of revenue as well as liability in

A Multiple Price
Ticket-Issuing
Machine, from the
Pay-box interior.



Note the con-
veniently placed
service handles, and
the well-designed
Cash & Till.

in every cinema, however small, goes without saying; and the efficiency and safety of the "Accurate," into the construction of which perfect material and workmanship enter, finds endorsement in the fact that the machine is fully approved and accepted by H.M. Customs as a correct record for the purpose of entertainment tax.

There is economy as well as accuracy in this machine. While one cashier can serve with all rapidity as many as six price units at one pay-box window, the hard-rolled aluminium tickets are strong, light, clean, and almost everlasting. Each price unit has its own distinctive shape, so that error in seating is quite impossible.

The number-recording registers are perfect in construction, rendering failure of operation impossible, and the black figures on white porcelain render them

regard to entertainment tax offences committed by his staff; and, finally, it saves the continual cost and trouble of renewing paper tickets.

The installation of "Accurate" machines is well within the resources of the smallest cinema, because the machines, with all necessary tickets and accessories, can be had at the very small rental of 2s. per week per unit, which includes the whole cost of delivery, maintenance, renewals, and the addition of all modern improvements.

A fully descriptive illustrated catalogue, giving a long list of London and provincial cinemas and theatres at which the "Accurate" is installed, may be had free of charge by any showman applying to Accurate Check-taker, Limited, 17-21, Tavistock Street, Covent Garden, London, W.C. 2.

GAS-FILLED PROJECTION LAMPS.

Although the day may be, and probably is, far distant when gas-filled lamps will replace the high-intensity arc, or even the mirror arc, lamp for cinema projection at even the shortest throw, there can be no doubt that the development of cinema illumination, which has brought with it the elevation of decorative and "effect" lighting to an essential art, has had great influence upon the production and perfection of gas-filled incandescent lamps of sufficient light-concentration power to make them highly efficient instruments of flood, beam, and spot light projection.

One of the leading authorities upon electric incandescent lamps, W. J. Jones, B.Sc., A.M.I.E.E., in the course of a paper contributed to the official organ of the Illuminating Engineering Society has some very interesting observations to make upon this very interesting subject.

The optical projection of light, he says, invariably involves a light source of small dimensions and of high intrinsic brilliancy, and it was for this reason that the electric arc found so much favour. Indeed, even at the present day, in cinemas where a long throw is necessary, the electric arc still holds sway. All who have had experience of the electric arc are familiar with its limitations and the amount of attention which it requires in order to give satisfactory results. Any innovation, therefore, that will give a stable light and does not require constant trimming or adjustment finds much favour. Hence, it is not surprising to find that there are many uses of the gas-filled lamp in the projection of light on account of its freedom from flickering and its high intrinsic brilliancy.

Unfortunately for the accurate control of light, the filament dimensions of the ordinary gas-filled lamp are unsuitable, and attention has been given to the problem of concentrating the filament into a still smaller space. Another obstacle hindering the wider use of these lamps (one of the difficulties which prevents them from being utilised as much as is desirable) is the fact that when operating on a high voltage there is a tendency for a thermionic arc to be produced so that the filament must, of necessity, under such conditions in high voltage lamps be reasonably well spaced. This is one of the reasons why the high voltage lamps are not quite so efficient for optical projection as low voltage lamps. Lamp manufacturers have dealt with this problem in two ways:—(1) By increasing the intrinsic brilliancy of the gas-filled lamp by operating it at a higher efficiency (this also means a reduction in life); and (2) by special filament mounting to ensure the necessary concentration.

The majority of people are quite willing to accept a somewhat shorter life of lamp if an increase in brilliancy can be obtained. In practice projector lamps are made in two main types:—(a) Those for use in flood-lights, where such accurate control of the light is generally unnecessary; and (b) those for use in optical lanterns, where the maximum control of light is required.

The first is the type of lamp which is employed for flood-lighting purposes. It is important in such instances to ensure that the lamp operates in a vertical position, or in the position recommended by the manufacturer.

For use in projection lanterns and cinematograph

apparatus a closer formation of filament is desirable, and a lamp is available in a tubular bulb, the filament of which takes the form of a grid. A considerable improvement in the efficiency of the optical system where this type of lamp is used can be obtained by means of a spherical mirror behind the lamp, in order to use a greater proportion of the total light flux that is emitted. This mirror has the effect of producing an image in the proximity of the filament itself. Nowadays gas-filled projector lamps are available in many types and sizes suitable for almost all purposes.

A NEW SPRAYER FLUID.

Messrs. Fox, Stockell and Co., of 61, St. Mary Axe, E.C., send us for testing purposes a sample of a new disinfecting fluid, for use in sprayers and atomisers in cinemas. The fluid has a fragrant aroma, is distinctly refreshing, and is free from the sickly, oppressive scent that characterises some spraying essences.

We used the fluid, which is bright amber in tint, in the proportion of one part to eighty of soft water, and the resulting milky white emulsion was pronouncedly germicide in character. Used in a heavily humid and perspiration-charged atmosphere in a packed auditorium on a very warm night, it proved an effectual deodorant and air-clarifying agent, lending a really invigorating atmosphere.

The emulsification gives, naturally, a far more energetic action than could be produced by mere solution, and this makes the "Verpine" fluid a particularly economical article for use in large buildings.

BECK AND WINDIBANK.

NEWCASTLE REPRESENTATIVE'S NEW ADDRESS.

Messrs. Beck and Windibank, the well-known theatre furnishers, are showing what the war correspondents would possibly term, "marked activity on all fronts." And that reminds us that their Newcastle-on-Tyne and district representative, the genial T. Scott Gusthart, has recently changed his address to 31, Jesmond Terrace, Whitley Bay.

GOING UP.

WOOLWICH.—New super cinema on the site of the old one in Beresford Square. Architect, Bertie Crewe, 75, Shaftesbury Avenue, W.1.

STAMFORD HILL.—In regard to the new cinema at Stamford Hill, we learn that the architect is George Coles, F.R.I.B.A., 40, Craven Street, W.C.

HASTINGS.—Extension of the pier, and the erection of a new Pavilion. Particulars of the Borough Surveyor.

BARNSLEY, YORKS.—Plans for a new Town Hall are being prepared by Briggs and Thornley, architects, Liverpool.

SOUTH LONDON PALACE, LONDON ROAD, S.E.—The plans for rebuilding of this hall, submitted by Cecil Masey, architect, 19, Devereux Court, Strand, W.C., have been passed by the local authorities.

CATERHAM.—A new cinema is to be built at Caterham, Surrey, from plans by G. A. Fortesque, 46, Dover Street, Piccadilly, W.

FOR THE CINEMA RESTAURANT.

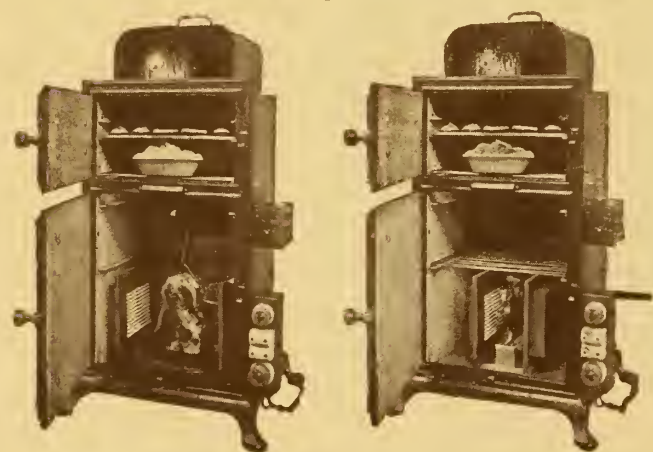
"QUEAD" ENSURES PERFECT COOKING AND VERY QUICK SERVICE.

Experience has demonstrated that an essential quality of the cinema restaurant and café is quick service; but the rapidity must not be at the expense of good cooking. Wm. Geipel and Co., Vulcan Works, St. Thomas Street, S.E., who are also already well known to the industry in connection with their electrical products, have invented and are now marketing a new gas cooker, styled the "Quead," which bids fair to entirely revolutionise the existing methods of gas cooking.

This very practical invention cooks food equally from



Gas Roasting and Grilling.



Electric Roasting and Grilling.

both or all sides at one time, so that a chop or steak is perfectly grilled in six or seven minutes, or a dish of sausages in two to three minutes. Rashers of bacon are ready in one minute, and toast is even quicker. Coming to larger items, an eight-pound joint of beef takes an hour, as against about two and a-half hours by the ordinary cookers. In short, a saving of about 50 per cent. in time is accompanied by a saving of approximately 75 per cent. in gas consumption, and even the waste heat is employed to useful and profitable purpose.

Those proprietors who are experiencing difficulty in making their cafés and restaurants pay—and those who are not, for that matter—should lose no time in becoming acquainted with the wonderful efficiency and

vast economy of the "Quead" cooker. Its very principles reduce the risk of imperfect cooking to zero, while the rapidity with which the cooking is accomplished must bring to any cinema restaurant a reputation for "lightning service" that will make new customers daily. And the installation cost of this new and remarkable cooker is not prohibitive. A £20 note covers the cost of a quite good-size model.

For those restaurants in which electricity is relied upon to provide the cooking heat, these cookers can be had suited to any voltage. Our illustrations show the electric switches conveniently placed near the base of the oven.

LANGRISH FORGING AHEAD.

E. A. Langrish and Co., who, as we have previously noted, have secured the distribution of the popular Kalee Indomitable projector, among a number of important lines, are forging ahead. We learn that they have just opened a branch at 33, Bath Lane, Newcastle-on-Tyne, in order to satisfactorily cover the four Northern counties. They have secured as their representatives on this important territory Messrs. S. V. Knowles and Patterson, both of whom were previously with Jury's Imperial Pictures, and are consequently well known to and have the confidence of Northern showmen. We learn that the new and perfected Kalee No. 7 is creating a big impression with exhibitors.

CORRESPONDENCE IN BRIEF.

INDIGNANT EXHIBITOR.—If you "feel that you could murder the inspector," I can advance no argument against your doing so, always provided you don't mind being hanged. It might be a good advertising stunt for your hall.

H. A. BAYLIS.—Steel staircases suitable for access to operating boxes may be had from the "Gifco" people, whose works are at Hutchings Street, Millwall, E.

A. W. F. (South London).—Even if it is not the duty of the L.C.C. inspector to make remarks about the "dirty condition" of your hall, is he not doing you a good turn in so doing? Too many exhibitors "pay charwomen union rates," as you put it, but do not trouble to see that they do their work properly.

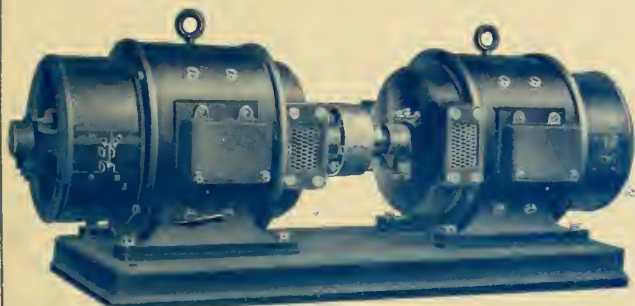
ADVICE (Birmingham).—As I understand your query, you have a nine-year-old projector into which you have put a new intermittent, but with unsatisfactory results. Take out the new intermittent and put it into a new projector mechanism, and you will be simply surprised at the improvement.

WORRIED (Homerton).—You are using the wrong kind of oil; and as you do not mention the make, I cannot put you right. Ring up the makers and be guided by their instructions.

ECONOMIST (Manchester).—The old varnish can be removed either with one of the advertised paint solvents or with hot water with a quarter of a pound of borax to the quart dissolved therein. To attempt to scrape or brush away the old varnish is dangerous, as the powder is poisonous to inhale.

We learn that Leicester's new cinema, the Westleigh, is to be furnished by Turner's, of Birmingham, and that its 1,000 patrons are having very comfortable chairs. Money spent on comfort is always a good investment.

"TEN YEARS' hard wear——"



A Typical
Metrovick" DC.
to DC. Motor
Generator Set.

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Efficiency.

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Vickers**
ELECTRICAL CO. LTD

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J/L03

CINEMA Proprietors and Managers will be interested in the following voluntary testimonial recently received by us relating to a

"Metrovick" MOTOR GENERATOR SET

installed in July, 1914.

PRINCESS THEATRE, Colwyn Bay,
October 22nd, 1924.

Messrs Metropolitan-Vickers Electrical Co., Ltd.,
Trafford Park, Manchester.

Dear Sirs,—Will you kindly forward six Carbon Brushes L.P.2, as sample herewith, for Motor No. B.210362.

I want to take this opportunity to say how pleased I am with the Motor Generator of which the above is part. It was installed in this theatre in July, 1914, and has run from five to six hours per day since then, and is still giving every satisfaction.

It may be of interest to you to know that the commutators of this set have never been out for skimming during this time, and show little sign of wear. In fact the machine has never been dismantled at all.

After TEN YEARS' hard wear I think this is sufficient testimony to the workmanship and material used in the construction of this splendid machine.

Yours faithfully,

(Signed) GEO. H. KENYON.

LET YOUR NEXT SET BE A "METROVICK" SET.

GEIPEL-WARD LEONARD

(VITREOUS ENAMELLED)

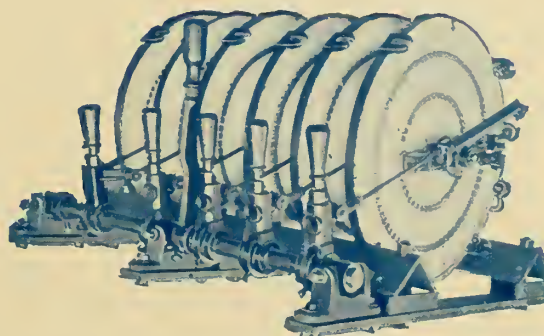
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at the

NEW CROSS
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Also our reliable
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(110 CONTACTS).

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THIS IS WHY

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HAVE PLACED THE EQUIPMENT
OF THE OPERATING BOX AT

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The CINEMA

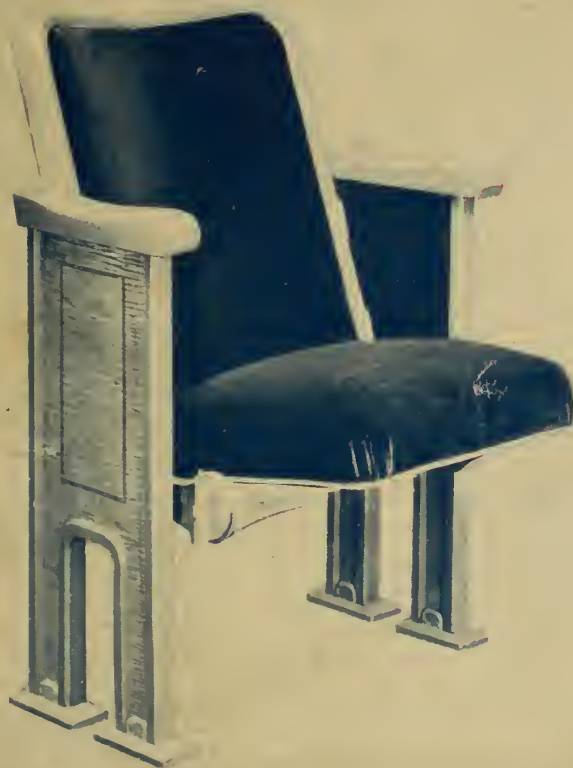
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(CONDUCTED BY C. HARTLEY DAVIES.)

NOVEMBER 26, 1925.

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EXPERTS recognise that the Waring & Gillow patent tip-up seat is the greatest advance in chair construction of the century.

Among its many unique features the following are pre-eminent.

- (1) Designed to dispense with lugs or any support on the standards.
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Atherley	Southampton	Garrison	Wool.	Palace	Brentwood	Queen's Hall	Hexham
Arcadia	Southmoor	Garrison	Tidworth	Parade	Margate	Queen's Hall	Newcastle
Broadway	Hammersmith	Globe	Aston	Playhouse	Folkestone	Queen's Hall	Seaton Delaval
Blue Halls	Hammersmith	Gem	Hexham	Picture Palace	Hythe	Queen's	Ashton-in-Makerfield
Blue Halls	Edgware Road	Grainger	Newcastle	Pavilion	South Shields	Queen's	Liverpool
Bamborough	Newcastle	Grand	Newcastle	Pavilion	Newcastle, Staffs.	Queen's	Seacombe
Borough	North Shields	Grand	Burnopfield	Picture House	Horley	Queen's	Warrington
Borough	Salford	Gaiety	Sunderland	Park Hall	Cardiff	Queen's	Waterloo, Liverpool
Bow Palace	Bow	Globe	Gosforth	Perfect P.H.	Crouch End	Queen's	Forest Gate
B.B. Pictures	Coatbridge	Hippodrome	Edmonton	Playhouse	Stratford	Queen's	West Bromwich
Canterbury	Westminster	Hoxton	Hoxton	Pavilion	Newcastle-on-Tyne	Queen's	South Shields
Central	Folkestone	Hippodrome	Thornley	Palace	Gateshead	Queen's	Cheshire
Carlton	Walthamstow	Hippodrome	Buxton	Palladium	Bensham	Ravensworth Hall ..	Gateshead
Camp Cinema	Catterick	Coliseum	Harrow	Pavilion	Stanley	Royal	Egremont
Cinema	Chester-le-Street	Holytown	Stevenston	Palace	Fencehouses	Royal	Rhyl
Coquet Hall	Amble	Haymarket	Norwich	Palace	Haswell	Red Lion	Rotherithe
Central	Blythe	Imperial Hall	Dunston	Playhouse	Berwick	Royal	Cheshire
City	Bangor	Ice Palace	Manchester	Picture House	Whitley Bay	Rivoli	Southend
Royal	Hanley	King's	Sunderland	Picture House	Jarrow	Super Cinema	Bloomsbury
Cinema	St. Austell	Kinema	St. Leonards	Palace	Bedlington	Scala	Gateshead
Central	Reading	Kinema	West Ealing	Picture House	W. Hartlepool	Shippcote Hall	Gateshead
Cecil	Hull	Kinema	Meadowfield	Pavilion	Middlesbrough	Scala	South Shields
Corn Exchange	Alnwick	King's	Rochdale	Palace	Crewe	Scala	Barnard Castle
Dreamland	Margate	King George	Cramlington	Palladium	Darwen	Stobie Steelworks	Dunston
Empire	Neath	King's Hall	Alnwick	Palladium	Llandudno	Savoy	Cleckheaton
Empire	Seaford	Kennington Theatre ..	London	Palatine	Manchester	Shaftesbury	Manchester
Empire	Tipton	London Cinema	Gravesend	Prince's	Manchester	Savoy	Bradford
Empire	Chester-le-Street	Lyceum	New Ferry	Palladium	Oldham	Shotley Training School, Ipswich	
Empire	Stockton	Lyceum	Southfields	Palladium	Prestatyn	Smart's P.P.	Bethnal Green
Empire	Dipton	Miners'	Ashington	Picture House	Rawtenstall	Select Electric	Edgware Road
Elite	Middlesbrough	Music Hall	Chester	Picture House	Swinton	Silver Cinema	Uxbridge Road
Empire	Birkenhead	Majestic	Hull	Palace	Southport	Sandonia	Stafford
Electra	Doncaster	Marble Arch	Beverley	Playhouse	Stockport	Scala	Heaton, Newcastle
Empire	Oldham	Northern	West Hartlepool	Picture Palace	Hull	Sandonia	New Brighton
Empire	Bradford	National	Hull	Palladium	Sheffield	Tivoli	Southmoor
Empire	East Ham	National Phys. Lab.,	Teddington	Pavilion	Lancaster	Tivoli	New Herrington
Empire	Stratford	Super Coronation	Manor Park	Palladium	Brixton	Theatre Royal	Hebburn
Elite	Bradford	New Cross Kinema	New Cross	Princesses	Crayford	Tyne Picture H.	Wallsend
Eureka	Hull	New Playhouse	Alnwick	Picturedrome	Portslade	Theatre Royal	Jarrow
Empire	Derby	Oxford	Weston-super-Mare	Photo International, Colwyn Bay		Trocadero	Liverpool
Futurist	Scarborough	Olympia	Blackhill	Picture House	Carlisle	Trocadero	New Brighton
Gem	Bolton	Old Kent Picture House, London		Palace	Stockport	Theatre Royal	Manchester
Garrison	Bulford	Palladium	Southport	Park	Cardiff	Tredegar	Newport, Mon.
Garrison	Larkhill	Palace	Wandsworth	Playhouse	Northwood	Whitehall	Morley
				Palace	Newport, Mon.	Workman's Hall	Newbridge
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(VITREOUS ENAMELLED)

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Dimmers.

Have been installed
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Also our reliable
automatic curtain control.



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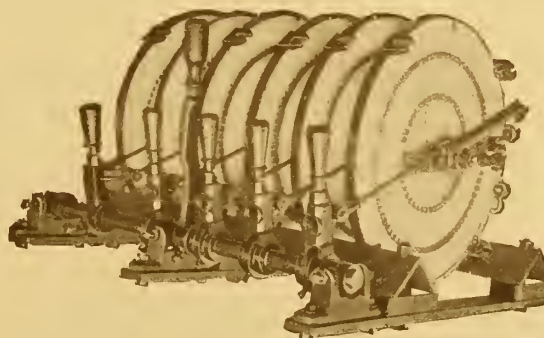
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*Let your operator control
the Draw Curtain—
by hand!*



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To simplify means to economise, especially when this can be done without sacrificing efficiency. The Dewey Curtain Control goes beyond this; it is simplified, it dispenses with the expensive motor and the necessary mechanic; there are no upkeep costs, nothing to get out of order; controlled by the operator, who can time the curtain to synchronise perfectly with the reel. One more point—it is the cheapest and most trustworthy Draw Curtain in use. May we demonstrate in your own hall?

Send for particulars. Have you a Reflecta Screen in your hall? If not, you are not getting the best results. Send for details.

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„ 1 bis.—2 in. „ „ „ „ („ „ „ „)—Ordinary large aperture.

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(* An Astigmatic lens of great beauty and remarkable power).

All our lines give great luminosity, but the advantages of extra luminosity, resulting in the saving of current, to be gained by the use of our larger type aperture lenses, viz., Series 1 Bis and Series 5, soon repay for their extra initial cost.

Prices are low and considerably lower than similar lenses on the market.

ASK FOR A SAMPLE AND MAKE A TEST.

L. LEPERSONNE & CO.

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(OPTICAL DEPT.).

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The Cinema

NEWS AND PROPERTY GAZETTE.

The Premier Journal of the Cinematograph Industry.

Technical Supplement Published Monthly

Editorial: C. HARTLEY DAVIES.

Advertisements: H. D. BURR.

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COUNSELS OF UNWISDOM.

MIDDLESEX COUNTY COUNCIL'S UNLOGICAL ATTITUDE.

SOUTHEND'S WISE EXAMPLE.

Once again the Middlesex County Council has, by a large majority, refused the wish of thousands of its industrial class ratepayers to spend their Sunday evenings in accord with their own perfectly legitimate desires. The applications of cinema proprietors of the county to be permitted the same privilege of Sunday opening accorded by the more practical and enlightened London County Council were not only met with a deaf ear, but the learned counsel and solicitors engaged were subjected to such ill-mannered interruption as to leave no doubt in the mind of any intelligent being that the whole issue had been pre-determined and pre-

judged. It was pitiful to note the studied boorishness of some of the aldermen and councillors opposed to Sunday opening. They walked in and out of the Council Chamber while the addresses of the applicants' representatives were being delivered, they made quite unnecessary noises, and in every way demonstrated petty-minded intolerance of a character really surprising in these days.

That the attitude of the Council in refusing permission for the opening of cinemas on Sunday is wholly illogical cannot be gainsaid when one considers that the Council is itself concerned in the conduct of a fully licensed place of entertainment, which not only provides amusement, but also alcoholic refreshment on the Sabbath. How can it reasonably, fairly, and justly be contended that it is right to open the Alexandra Palace on Sundays, but wrong to open the cinemas?

Do the people want Sunday cinemas? Go to Kingsway on a Sunday evening, and observe the immense crowds waiting an hour or more for a chance to get into the Stoll Picture Theatre. And hundreds of other picture theatres in London point the same moral. It is a fact that Middlesex tramways profit much on Sunday nights by reason of the traffic created by bringing in Middlesex ratepayers to the London cinemas!

Are Sunday cinema performances good for the morale of the people? Ask the Chief Constable and officials of such places as Brighton and Southend-on-Sea. Three years ago Southend decided to try the experiment in the face of very powerful religious opposition. The local Free Church Council were so annoyed that they decided to try to unseat the member of the Municipal Council for Westborough Ward—a recognised Free Church stronghold—because he voted in favour of the cinemas opening. They put up a well-known Free Churchman against him, and he got within 60 votes of unseating him. This year they tried again; but the Ward had had the benefit of three years' experience of Sunday cinemas; they saw the advantage it had been to the town, and they sent back their representative with a 900 majority in favour of Sunday cinemas—on a clear issue.

There can be no doubt that if a national vote on Sunday cinemas could be taken to-day, a vast and overwhelming majority of the people would be found to be in favour; and the sooner the industry realises this and makes it a Parliamentary issue, the better it will be for them—and for the country.

The fact is that many of the good folk who get on local councils have passed the days when the joys of life and the aspirations of youth mean anything to them; the blood is cold, they have not their finger upon the pulse of modern sentiment. To them the deadly dull Victorian Sabbath, with its heavy snooze after a heavier sermon and midday meal—and then to the sermon again—still lives; but to the majority of us it is as extinct as the dodo.

TOPICS OF THE TIMES.

BY THE MAN WITH THE OIL RAG.

I'm not going to say a solitary word about the British quota-block booking controversy; it is far removed from the smoothing and soothing influence of the "oil rag." But I have something of a reputation as a prophet, and this much I will prognosticate—that whatever attitude the trade may take up, the proposals of the Board of Trade will willy-nilly be "put over" on us by legislation. The for so long despised cinema has suddenly become recognised as a world-propaganda influence rivalling even the Press; that is an asset wherewith to barter—our duty is to see that we do not throw it away, or have it filched from us.

THE LONDON BRANCH DINNER.

All roads will surely lead to the Savoy Hotel on the evening of Monday, December 7. For is that not the date and venue of the London and Home Counties Branch C.E.A. annual dinner and ball? Last year's event was justly said to have set a standard in film trade functions, but it would appear that it will be eclipsed by the present affair. The guest-list includes a host of distinguished visitors, including a member of the Cabinet, a leader in the banking world, and, I understand, the Lord Mayor and Lady Mayoress of London. As said the faithful recorder of the exploits of John Gilpin, "may we be there to see!"

PULLING OUR LEG.

When the genial W. Evans, of P.C.T. fame, said at a recent trade assembly that the Federation of British Industries was only interested in British films as a means of getting free screen advertisement for its clients, was he pulling our leg? Or does he really visualise the introduction into British screens of blatant advertisements? Shall the exhausted slenth in the stirring British drama of the underworld be snatched from the jaws of death by the timely administration of a dose of Tookes Tonic for Tired Tees? Perish the thought!

REMINDS ME.

It reminds me of the story of the little girl who was taken by her mother to see a film of "Uncle Tom's Cabin." She was much impressed by the finale, showing the spirit of the long-suffering old negro being borne aloft by angels; and on being asked later her opinion of the picture, she said "it was very interesting, and a beautiful advertisement for heaven."

MORE POWER TO THEIR-GENERATORS.

I am glad to see that through the efforts of the Technical Committee of the London Branch of the C.E.A. the East Ham Council has agreed to the principle of charging exhibitors for current supplied to generators at power instead of lighting rate. When one considers that the power rate ranges from 3d. to 2d. per unit, according to consumption, as against a fixed 6½d. per unit for lighting, the importance of the concession can readily be understood.

MIRROR-ARC ECONOMY

I think I am entitled to claim that I was one of the pioneers in advocacy of the mirror-arc lamp for cinema projection, and I was therefore less surprised than pleased to hear the statement of one very large exhibitor

that the introduction of such lamps had reduced his current bill by nearly £10 per week. It is in common fairness rather than any intention to afford gratuitous advertisement that I mention the Hahn-Goerz "Artistel" as the lamp giving this very satisfactory result.

A REAL HORNET'S NEST.

There are still a few of the ultra-smart sort of film travellers up and down the country, and one of them happened into a real "hornet's nest" a week or so back. Calling upon a provincial showman, he offered a certain film, and when his would-be victim suggested a less price he declared airily that the proprietor of the opposition house had already offered him much more. It chanced, however, that the third gentleman in the room happened to be the proprietor of the opposition show, and that traveller went through a gruelling cross-examination as to the "when and where" of the offer that made him real glad to get out into the cool air again. Guess he'll know better another time.

DISCOVERIES OF GENIUS.

The discoveries of genius are endless, but the results thereof are sometimes far-reaching in their annoyance. The manager of a suburban cinema noticed that night after night arm-pads were missing from his plush tip-up seats; and as the seating was almost new he gave the attendants instruction to watch for the culprit. A young fellow was caught in the very act of unscrewing a pad, and when questioned by the manager as to his conduct, he said blandly, "They've all got one up our street; they make top-hole boot polishers."

VARIETY TURNS IN CINEMAS.

There is some evidence that in certain districts exhibitors are inclined to experiment in the direction of running a few vaudeville turns between the films in order to lend variety to their programmes; and the Variety Artists' Federation has been active in persuading licensing authorities to permit of this. There is a point, however, that showmen should be careful not to overlook. The addition of a number of turns may be a breach of their P.R.S. license, and may result in depriving them of the special benefits they receive under the C.E.A. agreement with the society. In no case should turns be engaged before suitable arrangements with respect to the P.R.S. license have been made.

BOBBY'S ROUGH LUCK.

If there is one thing that the beat policeman likes more than another on a cold night it is to step into the local cinema for a few minutes for a warm and a snatch o' the pictures. A constable so engaged t'other night deposited his helmet on the check-box near the door, innocent of the knowledge that the checktaker used the box as a seat during the quiet minutes. An ominous crash brought to him a world of enlightenment as to the havoc twelve stone of sweet femininity could bring to a policeman's helmet when carelessly deposited thereon. I wonder what he told his sergeant!

CAUSE AND EFFECT.

A certain Northern showman who specialises in elevating economy to a fine art, boasts that he has

schooled himself to live on an expenditure of only ten shillings a week. Presume he is a confirmed block-booker!

NEW DEFINITION.

A correspondent sends me a long letter railing at exhibitors for seeking to "monopolise" the functions of the Board of Film Censors, and defines the term "film industry" as "where every man tries to mind the other fellow's business—and neglects his own." True, oh! King, and what is more, they get paid for it too.

COMING EVENTS—

Exhibitors within the London County Council administrative area will do well to prepare for a "push" in connection with the question of ventilation during the earlier months of next year. That certain of the smaller cinemas do provide some sort of an excuse for complaint in this most important particular cannot be denied, but that there is a volume of official opinion favouring pressure of a kind that may make it difficult, or even impossible for some of the older halls to continue to exist is also true. But property in which capital is sunk is entitled to the fullest consideration consistent with public safety, and the imposition of conditions impossible of fulfilment for the mere purpose of making continued existence an economic possibility ought to be resisted strenuously—on principle.

W. M. OF ANIMA.

Dr. Fowler Pettie, chairman of the London-Home Counties Branch of the C.E.A., has been installed W.M. of the Anima Lodge of Freemasons. I wish him and the lodge a year of prosperity and fraternal harmony.

WHY NOT?

I am always ready to learn, and I gather from learned writings in a week-end newspaper that an alleged epidemic of crime in this little old country may be attributable to the American "crook" films to be seen at all our picture theatres. What about the prevalent mania for dangerous motor-car driving? Cannot we by some means or other charge the responsibility for this to the fact that every film villain, hero, detective, heroine, vamp, butler, or other individual worth considering has a car waiting at every turn wherewith to embark upon a race-like-mad pursuit of some other character or characters? Then, again, those gorgeous banquetting and hotel "shoots" that seem to be an essential part of social life in the land of prohibition, may they not account for the averment of our medical bigwigs: that more people die from over-eating than over-drinking? Why not?

TO YOU—MY PATIENT READERS—

Ere I inflict upon you, my patient friends, another harangue, we shall have added one more year to the vaunted infancy of our dear old industry. Looking back over the past twelve months the thing that impresses us most is that, although we have passed through strenuous and anxious times, the net result evidences appreciable progress in that spirit of goodwill and understanding between all sections of the trade upon which ultimate achievement of the true destiny of the cinema must largely depend. With all my heart do I wish that your Yuletide may abound in joyousness, and the year before you prove a record of happy memories *sans* regret.

TINTING ELECTRIC LAMPS AND LANTERN SLIDES.

In these days coloured electric lamps play an ever-increasingly important part in cinema work, and for permanent installations or in cases where the use of definite tints is frequent the wise showman will have a store of the beautiful colour-sprayed lamps of the Osram make. These lamps are sprayed with a coating of colour-impregnated china, which not only gives a delightfully diffused effect, but is permanent, and does not chip or crack—whether used for inside or outside illumination.

But it is often found that emergency coloured lamps are wanted of some special shade of colour to harmonise with a stage setting or give a particular effect in presenting a film. Here is a quick, cheap and handy means of making the necessary coloured lacquer. Take a small quantity of amyl acetate and dissolve therein a small quantity of cleaned-off film cuttings, as one would for making film cement. About 5 per cent. of celluloid gives the necessary consistency. To this mixture may be added aniline dye sufficient to give any colour or shade of colour that may be needed, and any depth can be got by multiplicity of coatings. This "varnish" may be either run on or painted on with a brush. It dries rapidly, and variegated effects may be produced by daubing or criss-crossing with various colours.

Another use to which this method of colouring can be applied is tinting temporary and emergency lantern slides. The hand-written slide can be improved by writing on pieces of glass, upon one side of which the coloured lacquer has been "floated." Or the popular rainbow effect may be got by brushing on several colours in irregular striped formation.

Dozens of uses for this cheap and quick method of glass colouring will present themselves to those interested in decorative illumination, and the making-up of a variety of colours and tints for stock use will be found well worth while.

FIRE AT WARING AND GILLOW'S.

BUT ORDERS HARDLY AFFECTED.

The fire which broke out at the furnishing factories of Messrs. Waring and Gillow at Hammersmith last week threatened to be a very serious matter; there were no less than 70 engines engaged in fighting the flames. We are glad, however, to record that, by dint of strenuous effort, the fire brigade was able to isolate the main factories and confine the flames to a comparatively small set of workshops.

It is good to know that the outbreak will not appreciably affect orders in hand, while the slight disorganisation was counter-balanced and all employees reinstated within 24 hours of the outbreak. We understand that the theatre and cinema furnishing departments were not affected by the fire at all.

WHY PLENUM?

SOME POINTS IN CINEMA VENTILATION.

When the subject of cinema ventilation is under discussion one hears references to "plenum systems" that appear to indicate a belief in the minds of some exhibitors that "plenum" is some wonderful cure-all ventilative formula, which, like the King, can do no wrong. It would be as well if showmen would take the small amount of trouble necessary to acquire an elementary knowledge of the air requirements of an enclosed space in which masses of humanity are wont to foregather.

HOW WE BREATHE.

Normally, a person breathing clean atmosphere consumes about a cubic foot of air each minute. This air at a temperature and humidity of 70 deg. is composed, approximately, of one part of oxygen to four parts of nitrogen. Of this vital oxygen quite 20 per cent. is lost in respiration, its place being taken by carbonic acid gas. It will readily be seen that if a large number of persons gathered in an enclosed area continued to breathe the still air contained therein it would soon become vitiated to the point when it would no longer be fit to sustain healthy respiration.

Not alone is vitiated atmosphere unhealthy on account of the loss of oxygen and the substitution of carbonic acid gas therefor, but its over-heated and over-humid condition militates against the proper evaporation of natural body emanations, and induces discomfort and drowsiness, while the dust particles tend to inflame the delicate mucus membrane of the throat and nose, and so create a condition favourable to activity of disease germs.

NATURE'S VENTILATION.

All this sounds very serious—and it is not in the least exaggerated; but it pre-supposes a state of air stagnation not likely to be met with in any public building. Nature has provided its own safeguard to a certain extent. Vitiated air has, owing to its warmth, a tendency to increase in volume and diminish in density, and so it rises rapidly, and fresher and cooler air is drawn in to take its place.

THE VACUUM SYSTEM.

The natural ventilation resulting from the tendency of vitiated atmosphere to rise and permit of fresher air to take its place is found sufficient in fairly open premises where the number of persons breathing the air is few. But the need for mechanical aid to more complete ventilation of public buildings brought into existence what is known as the "vacuum" system of ventilation. It has been shown that when over-heated and vitiated air rises fresh air is drawn in from natural openings, such as doors and windows, to take its place. It will be obvious that if the withdrawal of that stale

air via the roof could be accelerated, the inrush of outer air would be correspondingly increased. The way to the accomplishment of this was found in the use of suction fans working within a draught-chamber. The operation of the extractor fan tends to create a vacuum, which greedily sucks in air from any available opening below. Although by no means ideal, this was the recognised method of public hall ventilation for quite a long period, and it obtains to-day in thousands of places of assembly.

THEN THE "PLENUM."

The development of scientific theatre construction might almost be said to synchronise with the development of the cinema. At all events, the building of large-capacity picture theatres compelled ventilating engineers to give special attention to the allied problems of affording perfect and draught-free ventilation and efficient atmospheric warming and cooling to the auditorium. And the outcome of that specialised consideration is what is known to-day as the "plenum" system. It may be said to be a reversal of the "vacuum" system.

And what are the salient points of the "plenum" method? The scientific examination of the problems incidental to theatre atmosphere treatment demonstrated that haphazard changing and movement of the air would no longer serve. It became a definite formula that fresh air to the minimum of 1,500 cubic feet per hour for each person was needed, and that it must be under such perfect control that distribution, temperature, and humidity could be regulated to a very fine point. The "plenum" system, which forces fresh and conditioned air into the building, and expels the vitiated atmosphere, allows of this perfect control.

HOW IT OPERATES.

The "plenum" installation may, of course, be more or less elaborate, according to the needs of the house and the pocket of its proprietor. But in general principle its operation may be briefly described. A chamber suitably placed is provided with an opening to outer air, and this opening is fitted with lathed shutter capable of being operated as a damper. The air drawn through this aperture passes through a filter of muslin material stretched upon wire frames, which effectually removes solid particles. It is then conducted heating or cooling units, according to need and season—sometimes it is washed by passing through a sprayer unit, and eventually it is forced by way of suitable ducts into the auditorium.

The manner of distribution of the treated air in the auditorium is important. The openings must be so placed that every cubic foot of air space is adequately served, while the air-movement must not exceed 2 feet per second, or discomfort to the patrons will result.

In this country it is usual to discharge the air into the building through ornamental grills, which are made part of the decoration scheme, but abroad the air is taken in through a network of vents on the floor level.

In England we are inclined to talk in terms of complete changes per hour when we discuss the efficiency of ventilation installations, but I prefer the attitude of a well-known German ventilating engineer, who, on the occasion of a recent visit to Munich, told me that they did not look at theatre ventilation that way; they sought to maintain "a continuous supply of clean, even-tempered air with a minimum of carbonic acid gas, and the right humidity to allow of free perspiration."

Sometimes a combination of plenum and vacuum methods are used in the designing of a system suitable for medium capacity halls; Stanley Beard, the well-known cinema architect, has a system of his own based on this combination. After all, what is essential is the regular maintenance of a fresh air supply at suitable temperature and humidity, and that provided for the simplest, least costly, and easiest maintained installation is the best.

C. H. D.

THE REFLECTA SCREEN AND CURTAIN CONTROL.

Upon the invitation of the management, we visited a leading provincial picture theatre, the main purpose being to inspect the Dewey draw curtain and the Dewey patent Reflecta screen. We were convinced. The screen exceeds anything yet claimed by the manufacturers. The definition of the picture, the reproduction of light and shade, and the exclusion of "rain" was really wonderful. It goes without saying that the public are quick to realise the difference in the screen. Furthermore, the management at the Imperial are justly proud of this screen, and assured us that it positively shows a reduction in the required electric current, and eliminates the bother of constant cleaning. When the draw curtain was operated it worked without any noise, and opened quite easily and smoothly. We were quite curious to see the actual operation, and we were amazed at the astounding simplicity. The operator, knowing his reel, was able to open or close the curtains to suit the picture at whatever speed he considered necessary without leaving his machine.

After seeing this screen and draw curtain, we have no fear in recommending them to all proprietors, for they are indeed money savers and money makers.

We have just learned that the Walpole Cinema, Ealing, which opened on the 16th inst., has installed the Reflecta screen. The throw at this cinema is approximately 135 ft., and the results obtained are highly satisfactory. It will be interesting to note that the Grand, Bradford Road, Nottingham, which reopened recently, has installed the Dewey patent rear projection Reflecta screen with the usual satisfactory results.

NEW CINEMAS.

W. W. Turner and Co., Limited, the well-known Birmingham theatre furnishing house, are having a busy time. They have during the past few weeks been responsible for seating and other furnishings at new cinemas at Neath, Nelson, Lancs, and Gerrards Cross, and they have quite a long list of contracts in hand.

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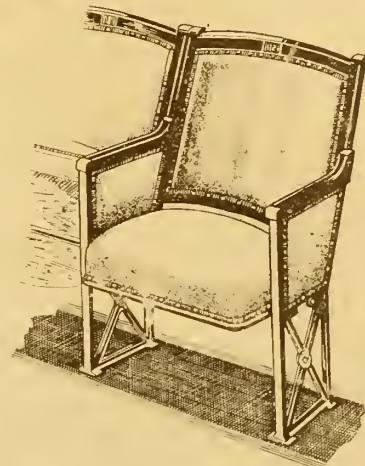
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DEVELOPMENT OF THE INCANDESCENT LAMP AS A SOURCE OF PROJECTION ILLUMINATION.

Although in the field of modern super-cinema projection it is in the direction of such powerful mirror-aided arc lamps as the Hohn-Goerz "Artisol" and the High Intensity arc of the Walturdaw people that maximum efficiency in screen illumination is looked for, many small exhibitors, particularly those concerned with travelling shows, are keenly interested in the possibilities of the application of the gas-filled incandescent principle to bioscope projection lamps.

In America and in Germany, much attention has been paid to the development of such lamps. It will be remembered that during the war the Nicholas Power Corporation sent out to the various fronts hundreds of Power sets, provided with a special lamp-house, in which a pair of high-power incandescent lamps were so arranged as to register of double-intensity light spot in the centre of a special parabolic mirror. Edison, too, introduced his "Pointolite" or "Pointolight" lamp, which was used very largely for slide projection, as well as for signalling work.

Since the conclusion of the war, German illuminating engineers have centred attention upon the development of incandescent lamps suitable for film projection work. That much progress has been made is evident from a most interesting paper read by Dr. L. Block, before a gathering of the German Illuminating Engineering Society. Until the year 1913, he said, the only light source available for cinema projection was the carbon arc; but the coming of the gas-filled incandescent lamp has improved the situation. Commencing with units of 50 c.p. on 6-8 volts, for use with portable projectors, they now had lamps of 1,000 watts for more pretentious work.

AMERICA—THEN GERMANY

Just after the war a considerable advance was made in America by the construction of lamps in tubular form, composed of glass of high melting point. This enabled the lamp filament to be brought nearer the condenser, with a consequent increase in the percentage of light usefully employed. By the use of lamps of low voltage the output of light and intrinsic brightness were materially improved. In Germany similar lamps of from 100 to 1,000-watt capacity were produced as soon as they succeeded in making a suitable glass, which was not until 1923.

A great advance had, however, been made by the substitution of a spherical mirror for the condenser hitherto employed with the arc. As a result, only one-third to one-fifth of the consumption formerly necessary in order to obtain a given illumination on the screen was required. Thus a considerably higher

screen brightness became possible than hitherto. In America the chief recent development appears to have been the adoption of double and triple condensers, while in Germany the mirror principle has been applied to glowlamps, with a view to getting a still further increase in candle-power and brightness of illumination.

In judging lamps for projector purposes, it is convenient to define the luminous surface as the entire area enclosed by the limits of the filament, "including the area in between the spirals." On this basis one obtained the following Hefner candles per square millimetre, or various 500 to 600-watt lamps:—

	Hefner candles per sq. mm.
Vacuum type high c.p. lamp.....	0.1
Ordinary gas-filled lamp	0.6
Projection lamp, spherical form, 110 v.	3.8
" " " 30 v.	9.8
Bioscope lamp, tubular form, 110 v.	7
" " " 30 v.	14
" " " 15 v.	42

This interesting comparison shows very clearly the progress made in the brightness of filament attained in the recent tubular lamps; it is more than 400 times as great as for the original vacuum type high candle-power lamp.

GLASS MORE BRITTLE

The glass used for these projection lamps has a melting point over 100 deg. higher than that used for ordinary bulbs, but its coefficient of expansion is only half as great. For leading-in molybdenum wire 2 mm. in diameter is used. The filament consists only of a few turns of tungsten wire 0.7 mm. in diameter, and is supported by a strong anchorage of nickel wire. Lamps are set in Goliath holders for currents up to 40 amps. The latest type, giving a brightness of 42 candles per square millimetre, operates at 40 amps., 15 volts, is specially suitable for picture theatre projection. The specific consumption of these lamps is about 0.3 watts per candle. The colour of the light is not materially different from that of the arc lamp, as a comparison of its red, green and blue components shows, while the variation on candle-power in relation to voltage is also less than ordinarily. Life is primarily dependent upon the current passing through the filament, and the normal life may be assumed to be about 100 hours. By diminishing the current by 5 per cent., say from 40 to 38 amps, the life is multiplied 2.5 times. Careful control of the current is accordingly important, and such lamps are rated in wattage instead of voltage. Current is obtained on alternating circuits through a small transformer; on direct-current circuits a rotary converter is employed. Regulation is either by the transformer or by a small

auxiliary resistance, an ammeter being included in the circuit.

NO EXCESSIVE HEAT AT GATE.

The lamp-house fitting is quite simple. A light and stationary holder is backed by a parabolic mirror 200 mm. in diameter and of 75 mm. focus. The lamp can be used either with a simple form of auxiliary condenser or without any condenser at all. The usual type of objective lens is employed, and it may here be remarked that the temperature at the gate or plane of film travel is not higher than when an arc lamp of similar current consumption is used.

The criterion of performance of a cinema projector illuminant is the ratio between the flux of light usefully applied on the screen and the total flux of light emitted by the source. While, with projectors using tubular gasfilled lamps and condenser-lenses, the efficiency hitherto obtained was at best 2.5 per cent., with the new mirror-arrangement 6-7 per cent. is usual. Whilst the efficiency of the arc has not yet been quite equalled, with the glowlamp it must be remembered that the tubular gasfilled lamp yields 32 lumens per watt as compared with 12 lumens per watt from the arc. But the actual specific consumption in terms of light usefully applied on the screen, viz., 2 lumens per watt, is materially better than the corresponding figure for the arc-lamp, which is only 1.5 lumens per watt.

To sum up, then, for the small and the medium capacity picture theatre the tubular gasfilled projection lamp is a practical proposition, especially where only alternating current is available. An advantage in this latter case is the high efficiency of the transformer; about 90 per cent., as against 60 per cent. in the rotary converter necessary for arc projection. The employment of arc-lighting direct from an alternating current system is admittedly most unsatisfactory. Taking all differences into account, the tubular gas-filled projector lamp is much more economical than the arc lamp. Among the many advantages must be included simplicity of installation and maintenance, and the absence of need for regulation to overcome light fluctuation.

For the travelling show, where both direct and alternating circuits have to be dealt with, the tubular gas-filled lamp, in combination with a triple condenser and adjustable resistance, has a distinct sphere.

A GOOD, CLEAN PASTE.

In the towns the average exhibitor buys his paste for billposting already prepared, and in kegs. But there are still hundreds who, perforce or for preference, desire to make up their own paste stock. In all too many cases crude and unpractical methods result in the preparation of a sour, nasty, evil-smelling abomination that dries with a white, flaky scum that simply ruins decent pictorial posters, and is an eyesore even in letterpress posting.

Next to a good formula, properly and carefully adhered to, the most important point is cleanliness of utensils. The paste boiler should be thoroughly cleaned out after each making, and stirrers and brushes should be cleansed at frequent intervals.

Here is the formula used by many experienced practical billposters. The product is a paste of excellent quality, smooth working, sweet, and of good adhesive character. In a clean boiler mix 14 lbs. of wheat flour with 7 gallons of water. Beat out all lumps, or preferably strain through sieve, and add 1 lb. of powdered alum. Bring slowly to the boil, and continue boiling for about ten minutes, stirring well to prevent burning. Put on lid and allow the paste to cool off. When quite cold add three to four ounces each of carbolic acid and oil of cloves, and stir very thoroughly to ensure complete mixing.

In the hands of a reasonably careful billman this paste will be found to be clean, economical, and free from sour odour. Thinning should be done with hot water when possible.

THE PRINCE OF WALES—AND A DALLMEYER LENS.

It will interest the cameramen section of our readers to know that the only film of the close-up scene of His Royal Highness the Prince of Wales, taken on the balcony of Buckingham Palace with the Royal Family, was obtained with a Dallmeyer Dallon Telephoto Lens—the famous fixed-separation telephoto lens—fitted to a Debrie camera, and used in the Gaumont Graphic. This is yet another instance of the wonderful work the Dallon is capable of in very dull weather, such as on this particular occasion.

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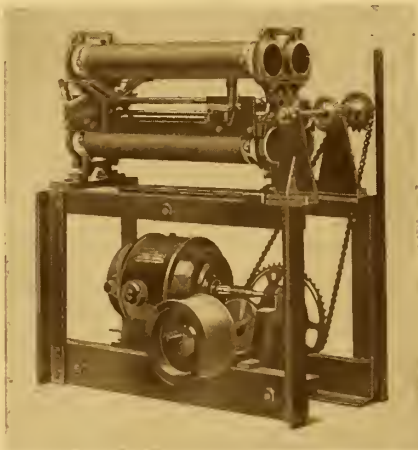
My average cost of running the previous engine was £6 3s. 0d per week, during the twelve months prior to fixing the Crude Oil Engine, and the average price per week for the Crude Oil Engine is £1 16s. 3d.

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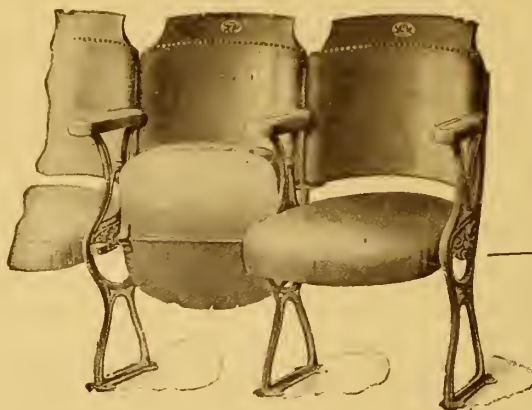
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COTTONOPOLIS GOES ONE BETTER.

SOME INTERESTING DETAILS OF THE PREMIER, CHEETHAM HILL.

In the new Premier Cinema, Cheetham Hill, Manchester, the architect, Mr. John Knight, F.R.I.B.A., has created a theatre eminently suited to the locality in which it is placed. Solid, but not by any means sombre in external aspect, the impression created is that without loss of those essential characteristics of a place of amusement, the architect has provided an exterior well calculated to resist the ravages of time and the atmospheric peculiarities of Cottonopolis. Many things may happen to the Premier as the years roll on; but this much may safely be predicted: its outward appearance will not suffer to the extent that so many places of less substantial and more fanciful design have done in thickly populated industrial areas.

The architectural note is that of Greek renaissance, well proportioned and unaggressive. The dressing is a pleasing combination of Christie patent stone and facing brickwork. The main entrance takes the angle of the frontage, and four Doric columns support the curved superstructure.

THE VESTIBULE.

The capacity of this new theatre is only a shade under the 2,000 mark; so that one can imagine the necessity for a sufficiently commodious vestibule. A very attractive effect has here been secured by the raising of a stained-glass dome, which not only affords adequate illumination, but materially enhances the decorative aspect. The flooring is of thick rubber tile work, ensuring pleasing quietness to the tread as well as wear-resisting qualities.

THE AUDITORIUM.

The auditorium is made up of a well-raked main floor, above the rearward portion of which a spacious balcony is supported sans pillars. The seating, although nearly two thousand spectators are accommodated, is perfectly planned, and from every chair a clear sight-line to the screen is obtained. The interior decoration is ornamental plaster, the scheme being an effective lay-out



[Photos by courtesy of "The British Builder."
The Impressive Main Entrance.



Admirably Arranged Seating.



Substantial Exterior Aspect.

of insulated panels, with suitable enrichment in blue and gold. The white matt surface finds ample and effective contrast in the panelling of the lower walls in mahogany-finished woodwork.

The back of the auditorium is protected by a handsome glazed screen; while the lighting is by admirably arranged electric light fittings, providing soft, restful, but ample illumination.

HEATING AND VENTILATION.

The heating is by means of recessed hot water radiators, serving the numerous offices as well as the main building. The supply is from an "Ideal" boiler, the circulation being ensured by the use of an electrically-driven "Efco" accelerator. The ventilation is of the plenum type; a powerful fan being employed to draw in air, which is then warmed and conditioned, after which it is delivered into the auditorium along air-ducts terminating in gratings placed at proper parts of the auditorium to ensure perfect distribution. The withdrawal of the vitiated and smoke-laden air is facilitated by the provision of eight ceiling grids provided with ducts to a pair of powerful extractor fans. The under-balcony air pocket is separately dealt with by a specially arranged fan.

On the balcony level a small but well-equipped café lounge is decorated in Chinese style, and furnished with appropriate cane-ware. Here it is intended to maintain an efficient light refreshment service for the convenience of patrons who wish to meet friends or await their seats in special comfort.

One may judge from the excellent photographic illustrations here shown, the salient characteristics of this fine modern cinema; and for permission to reproduce these we are indebted to our well-informed and interesting contemporary, "The British Builder."

The contractors include:—J. Gerrard and Sons, Limited, Swindon (building); Edgar Felton, Limited, Manchester (heating and ventilation); Lambourne and Co., Limited, Manchester (steelwork); J. H. Pattison, Manchester (marble); J. Lenigan, Manchester (fibrous plaster work); Conway and Co., Manchester (metal casements); and Alex. Lees, Manchester (doors and gates).

THE "SHIP" COMPETITION.

NAMES OF PRIZE WINNERS.

Much trade interest has centred around the £50 prize competition organised recently by the proprietors of "Ship" carbons, Chas. H. Champion and Co., Ltd., Carlton House, Regent Street, S.W. 1. The entries were very numerous, and the result must have been gratifying to all concerned, but particularly to the fortunate prize-winners:—1st prize, John Henderson, manager, Crown Cinema, Crown Street, Glasgow; W. A. Agnew, operator, Crown Cinema, Crown Street, Glasgow. 2nd prize, W. Hart, manager, Electric Theatre, Grace Hill, Folkestone; William Varney, operator, Electric Theatre, Grace Hill, Folkestone. 3rd prize, Louis Best, manager, Cromwell Picture House, Pendleton, Manchester; W. Mershead, operator, Cromwell Picture House, Pendleton, Manchester.

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CORRESPONDENCE.**FILM MUTILATION.***To the Editor of THE CINEMA TECHNICAL SUPPLEMENT.*

SIR,—Mr. Blake's letter in the current Supplement requires handling quotation by quotation, and with your consent I will proceed on these lines.

Mr. Blake says that I did not credit him with having pointed out at his lecture that "projectors in bad condition had no right, in the exhibitors' own interests, to be in an operating enclosure." He is quite correct here, for the very simple reason as follows—in the CINEMA SUPPLEMENT dated May 28 is the following heading, "Film Mutilation—Informative Lecture by E. E. Blake—A Point He Missed," and the editorial comment was "But he (Mr. Blake) did not point out—and we think he should have done—that projectors, presenting the possibilities of damage noted, had no right, in the exhibitors' own interests, to be in any operating enclosure at all."

My letter quoted the above, as now stated; therefore the remarks that the writer starts off with an erroneous assumption is quite incorrect.

In my criticism of stock I did not refer to the thickness or otherwise of stock, but I did say that to increase the margin with something suitable and flexible would be an advantage. I still adhere to that statement, though it did increase spool size. I wish I were a chemist in these matters? And when on this particular subject, may I offer the following to Mr. Blake for his consideration in improving the present machines?

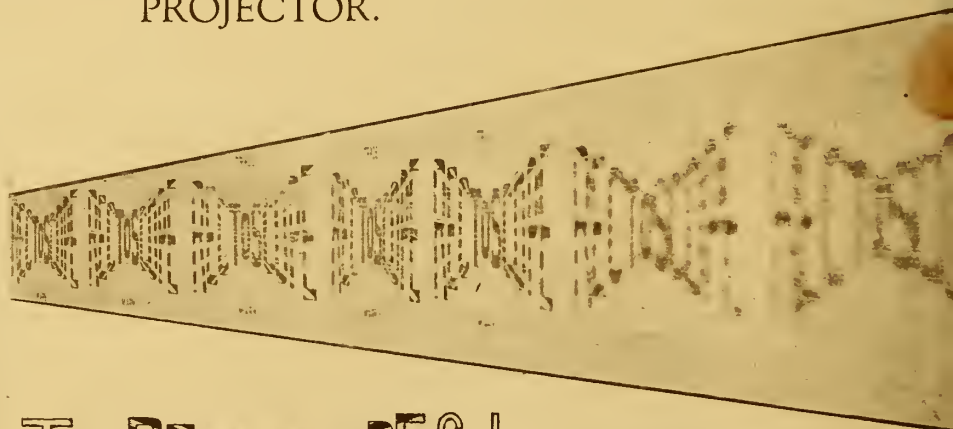
Cut out half the perforations; increase the diameter of the intermittent sprocket and see the film travel two-thirds on same; and keep in position by rollers accurately set out. Note that this means a corresponding increase in the Maltese Cross and the striking pin cam. Further, there is a speeding up at the driving pulley. All this is mechanical, and will result in prolonging the life of the film. Here are some secrets given away, but I desire to make it perfectly clear that I am working for the general good of all concerned.

I would also refer Mr. Blake to the same issue (May 28), in which he speaks of the damage to stock of improperly made joints, &c. In the current issue he says the matter from his angle leaves him "stone cold," provided the result is a better standard. This is a strange attitude to my way of thinking on such an important point. If Mr. Blake does not like to hear of my intention of doing away with perforations and waxing, I will not in future refer to this. I am aware that the brochure (which is quite excellent) did not have any connection with Mr. Blake's lectures.

Mr. Blake terms my machine "wonderful." It's hardly that, because it's quite simple! The veil will be lifted at the right moment. Meantime the first machine is now on these premises for the purpose of modification, &c., prior to building the marketable instrument of safe projection. The machine has been seen by a host of people (including exhibitors from England) and THE CINEMA correspondent.

It is apparently obvious that any improvements tending to the general good of the industry must come from

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the mechanical side. The same remark applies also to the elimination of any fire travelling beyond one picture. With this point I will not, however, deal at the moment.

Yours faithfully,
L. CONNOR.

127, West Nile Street, Glasgow,
November 14, 1925.

FACTS ABOUT FIBRE.

By NORMAN STANCLIFFE.

Fibre, without doubt, plays an important part in electrical and wireless work, no matter whether in sheet, rod or tube, or, in fact, any special shape.

It is an insulating substance, and withstands the action of oil very well, and is very useful where friction services are to be dealt with when a material is needed that will stand to transmit power and at the same time to have a smooth and true surface enough to slip under great pressure without cutting metal surfaces. Here it is a rival to bronze.

Fibre is also putting in the shade hard rubber for handles, ferrules, &c. For this work alone it is as light as rubber, and has the great advantage of not being brittle. This alone proves that it can be handled by unskilled labour and put into use in places where rubber could not be used.

Manufacturers of fibre can supply any special shape to suit requirements. Gears are also made of fibre,

and practically there is very little difference in raw hide or cloth gears, as all these three are very noiseless and have good wearing qualities.

Fibre can be worked at a very high speed in lathes, milling machines, and other machine tools, omitting the drilling machine, as, through lack of space round the drill, the work is apt to become burned with heat. This being due to the nature of the material, fibre, so-called hard or red fibre, is made from sheets of cloth, chemically treated and subjected to a very great pressure, which almost unites the sheets, but not quite, hence drilling operations become difficult, as the lack of complete unity makes it rather inclined to split along the lines of the seams. Fibre as a whole is a great asset to all electrical and wireless work.

COLOURED LIGHT IN THE CINEMA.

The cheerful effect of coloured lighting in the cinema is discussed in an attractive four-page leaflet received from the General Electric Company, Limited, on the use of Osram colour-sprayed, gas-filled lamps for decorative lighting. In stating that these lamps can be used for the interior and exterior illumination and decoration of the cinema, the leaflet says: "They have been adopted by many large cinemas throughout the country with very pleasing effect." Seven standard colours of Osram colour-sprayed lamps include white, red, orange, yellow, green, blue, and flame tint.



OPERATOR'S CORNER.

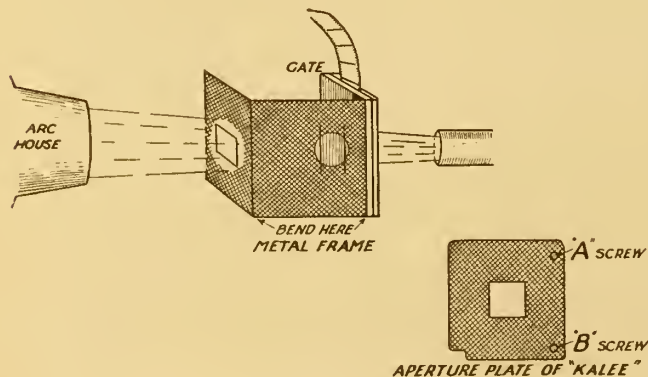
There are some fellows who are never at a loss for an excuse wherewith to cover up their own shortcomings. I was told by an assistant—who had been at the game long enough to know better—when I pointed out to him the jerkiness of his projection, that “it must be the screen wobbling.” That same assistant had a mortal antipathy to keeping the lenses and projection port glasses optically clean. So long as he just wiped them over—even with an oily rag—he considered his duty done nobly and well. I wonder how many of us realise the prime importance of looking to this point? One of the chief things we have to concern ourselves about, if we are to get the best out of our apparatus, is to get every possible unit of illumination through to the screen via the film-gate; and that can only be done—all other things being correct—by getting maximum optical clarity in lenses and other glasses through which the rays must pass. Personally, I would as soon think of starting my show without first burning in my craters as I would without polishing lenses and port-glasses. Moreover, I have always an old silk handkerchief at hand in order to give the glasses a rub after each change-over; for it is simply surprising how quickly the smoke and moisture of the atmosphere in the auditorium causes a white film to form on the port-glasses, and the consequent absorption of light may not seem serious, but it is material. One generally looks at condensers each time the arc is struck, but the objective lenses get overlooked—sometimes for weeks on end. It is an excellent plan to take them out at the end of each performance and keep them in a leather bag or lined box during the night; indeed, where high-grade and expensive large-aperture lenses are used, this should be regarded as an essential safeguard.

CHIEF OPERATOR.

FOR THE KALEE.

In the accompanying diagrams is an improvement in Mr. J. R. Mackellar's frame device to minimise fire risk (published in *THE CINEMA* dated October 29). Mr. Mackellar's idea is good, but would be useless on my machine (“Kalee Indomitable”), unless fixed to the aperture plate. Of course, when the picture becomes out of mask the rays would be thrown off centre of frame.

There are a good many of these machines in use, and

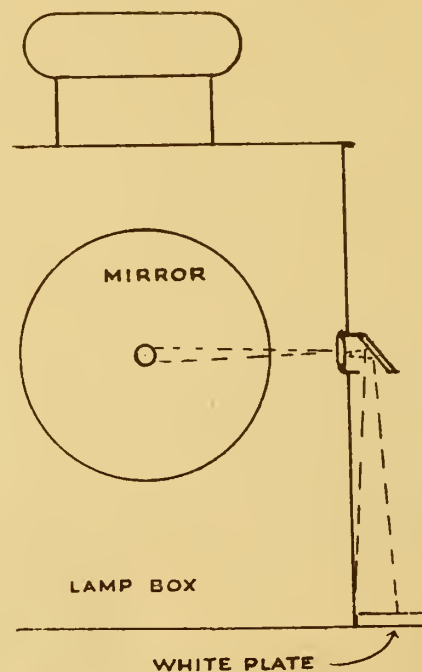


these diagrams show how frame can be easily fitted to two screws (A and B) on aperture plate. A hole cut out of centre of frame and coloured glass fixed in elimi-

nates eye strain considerably. The glass is held in position by two thin strips of metal soldered to frame.—WILF. S. OWENS, New Garden Cinema, Bewdley, Worcs.

IMPROVED INDICATOR FOR MIRROR ARC LAMPS.

The attachment referred to in last month's “Operators' Corner” as being fitted to the Hahn-Goerz Projector for the purpose of throwing an image of the arc



on the ceiling or any other convenient place so as to observe the condition of the crater, is well known to users of the Simplex Machine, and has been fitted at times to several other makes. Although its use for observing the condition and, perhaps, length of the arc without risk of glare or strain on the operator's eyes has an advantage, yet a very important point, namely, the keeping of the arc at its correct distance from the centre of the mirror, cannot be checked easily by its use. An improved attachment of this type was devised and built by the writer some year or so ago, in which the image of the arc and carbons, instead of being projected upon the ceiling or wall, is thrown down upon a whitened plate attached to the edge of the lantern box. Having found by experiment the very best position for maximum light, the outline of the carbons was traced out in black ink upon this white plate, so that it is possible, practically instantaneously, to adjust the carbons to this position; in fact, by its aid an absolute novice has no difficulty at all in getting a perfectly illuminated screen. The diagram shows very clearly the arrangement.

I am asking you to publish this in the hope that it may be of use to operators using mirror arcs, and as this is not patented or protected in any way, anyone is free to use it.—A. S. CUBITT, The Rectoscope Company, 203, Shaftesbury Avenue, W.C. 1.

AN OLD-ESTABLISHED BUSINESS.

It is interesting to examine the records of old-established firms, especially those connected with any sphere of public work. We were discussing the question of cinema and theatre decoration the other day with the contracts manager of Messrs. Hampton and Sons, Limited, Pall Mall, and we were surprised at the long list of contracts completed by this well-known firm. Their most notable work of recent years was the excellent decorative scheme for the interior of Drury Lane—this success being due in a measure to the wonderful drawing prepared by one of their artists.

Messrs. Hampton and Sons, Limited, have just completed two cinemas connected with the Davis family. One, the Shaftesbury Pavilion, with which Mr. Israel Davis is connected, we saw the other day. Here a quiet but dignified scheme of decoration has been carried out, well in keeping with the requirements of the house.

The other theatre we refer to is the Tower Cinema, Peckham, with which Mr. Ralph Davis is associated. The cinema has been entirely redecorated in a blue and white scheme, resembling shades of the famous old Wedgwood china, and we understand the regular patrons took more than a passing interest in the test

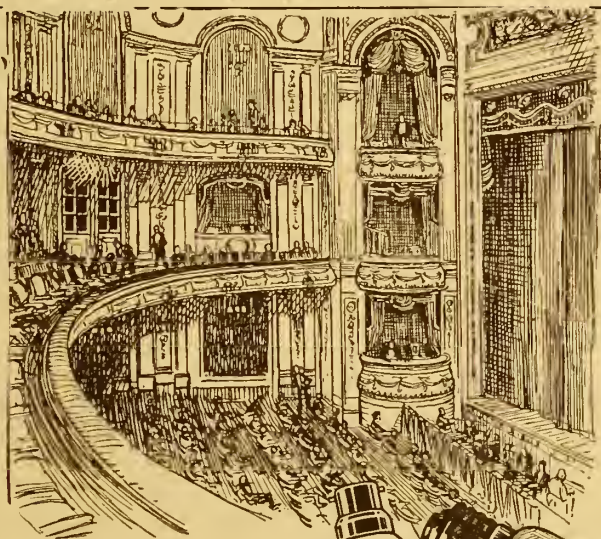
schemes which were tried on the walls of the theatre.

Carpets are one of Messrs. Hampton's specialities, and they have just supplied a new carpet at the Camberwell Empire. It takes a lot of carpet to cover the floors of a theatre, and it can literally be said that Messrs. Hampton sell it by the mile. They are offering something very good in carpets just now, details of which are given in their advertisement in this issue. We understand this particular carpet represents the most remarkable value—in fact, Messrs. Hampton say it is "the finest value in the trade."

BRITISH OPTICAL GLASS

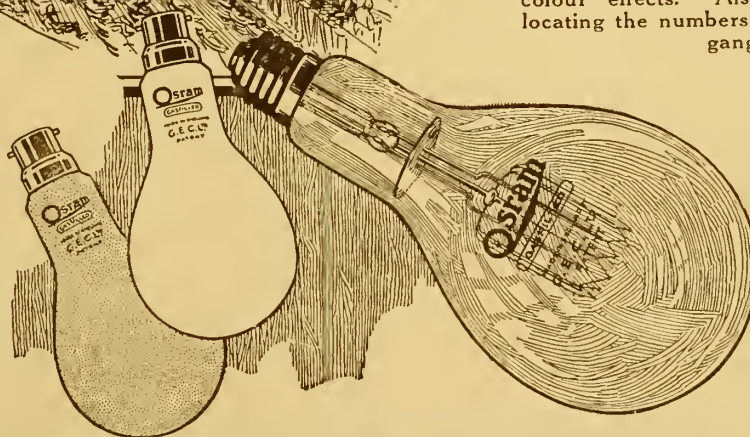
NOW THE WORLD'S FINEST.

There recently appeared in these pages an article emphasising the great developments that have taken place in the manufacture of optical glass in this country. Interesting articles and correspondence have since appeared in the *Times* upon the subject, and J. H. Dallmeyer, Limited, who are, of course, deeply interested, have secured permission from that newspaper to issue the articles in pamphlet form. Copies of the pamphlet may be had singly or in trade quantities from J. H. Dallmeyer, 31, Mortimer Street, W. 1. Opticians and photographic dealers will find these sheets excellent sales-making publicity.



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OPENING OF THE WALPOLE CINEMA.

STIRRING SCENES AT EALING.

The reconstructed Walpole Cinema, Ealing, was duly opened to the public on Monday of last week. Reference to the reconstruction has already appeared in this journal.

After the formal declaration of opening by the Mayor, Councillor G. H. Gabb, Sir William Bull, M.P., said that, as an old friend of W. H. and T. B. Percy, he felt it a great pleasure to take part in the opening of their latest picture theatre. Referring in eulogistic terms to the various cinema activities of these gentlemen, the speaker congratulated them upon having secured so able and popular a manager as Mr. H. Usher.

The Deputy-Mayor, Councillor Col. R. R. Kemmitt, struck the patriotic note in referring to the showing of the British film "Ypres" as the opening picture. He was glad to know that the directors, in selecting the staff, had given preference to ex-Service men.

The architect, J. Stanley Beard, M.S.A., gave some interesting historical details of the building, and, coming to the present construction, said that a modified "plenum" system of ventilation had been installed, ensuring draught-free ventilation and efficient heating and air conditioning. Touching upon the "staggering" arrangement of the seating and upon the colour scheme, he said that the latest methods of super-cinema construction and equipment had been applied to this new theatre. The psychological effect of colour upon temperament was an essential study to those who concerned themselves with cinema furnishing and decoration. He had made many experiments, and he thought the combination of amber and mauve had advantages over any other colour combination.

His worship the Mayor, touching upon past vicissitudes of the Walpole, said that it had now been converted into a picture theatre of which Ealing had every right to be proud. He wished the venture every success, and felt confident that the management would pursue its expressed policy of showing British films, particularly those of wholesome and educational character.

The presentation of "Ypres" was staged amid a strong patriotic and military atmosphere; and enthusiastic interest was created by the presence of two veterans of Mons, in uniform, and a pair of machine guns lent by Capt. Parmeter, "B" Company, 8th Batt. Middlesex Regiment. The singing of the National Anthem and Elgar's stirring "Land of Hope and Glory" emphasised the martial and patriotic atmosphere created by Manager Usher in the presentment of the programme.

That Ealing has a heart for the patriotic note is evidenced by the fact that the Walpole Cinema has played to capacity every day since its opening.

THE CRUCIAL TEST.

It is said that the crucial test of a firm's productions is the demand for them; and this is as true in the cinema furnishing business as in any other trade. Messrs. Beck and Windibank, of Birmingham, have furnished us with a list of contracts, finished or in hand, and we make no apologies for producing this list *en extenso*, for we are sure that it will prove very interesting reading from more than one viewpoint:—

CONTRACTS EXECUTED.

Summerhill Palace, Birmingham: Linoleums. Hippodrome, Birkenhead: Special Wilton carpets, and extensive renovations and reupholsterings. Picture House, Kendal: Renovations and reupholstery to several hundred yards of seating. Pavilion Theatre, Northwich: Several hundred new chairs. Winter Gardens, Cheltenham: Reupholstery of several hundreds of seats. Theatre Royal, Bristol: Tip-up chairs, curtains, &c. City Cinema, Leicester: Large quantity of special lounge settees. Lyceum Cinema, New Ferry: Tip-up chairs. Playhouse, Galashiels: Tip-up chairs. Pavilion Theatre, Ashton-under-Lyne: Renovations, settees, cork carpets, &c. Albert Palais de Danse, Glasgow: Complete furnishing with tip-up chairs, lounge settees, Wilton carpets, cork carpets, rubber nosings, &c. Sefton Picturedrome, Liverpool: Cork carpets. Calcutta: Tip-up chairs. Pavilion, Ormskirk: Tip-up chairs, Wilton carpets, cork carpets, &c. Pavilion Theatre, Forfar: Tip-up chairs, linoleums, &c. King's Heath Parish Hall, Birmingham: Tableaux curtains.

CONTRACTS IN HAND.

Marina Picture House, Seacombe: Entire renovations, new linoleum, ruboleums, carpets, nosings, &c. King's Cinema, Bristol: Draw curtains. Pavilion, Ormskirk: Additional order, tip-up chairs, carpets &c. Grand Cinema, Alum Rock, Birmingham: Extensive renovations. Her Majesty's Theatre, Carlisle: Tip-up chairs, dust sheets, carpets, &c. U.F. Church, New Milne: Special portable chairs. Queen's Hall, Birkenhead: Entire renovations to seating, new linoleums, &c. New Cinema, Webster Road, Liverpool: Complete furnishing, tip-up chairs, Wilton carpets, ruboleums, rubber nosings, cork carpet, window and door curtains and screen draperies. Palace Theatre, Devizes: Special lounge tub chairs. Ashton-under-Lyne, Pavilion Theatre: Special stage draperies. Abbey School Hall, Malvern Wells: Tableaux curtains. Scala Super Cinema, Liverpool: Renovations and reupholstery throughout, new tip-up chairs, &c. Hippodrome, Nottingham: Reupholstery of several hundreds of seats. Casino Cinema, Rusholme, Manchester: Carpets. Hippodrome, Nottingham: Special Wilton carpets and underfelts, nosings, &c., throughout. Liverpool New Popular Picture House, Netherfield Road: Complete furnishing throughout with tip-up chairs, seating, &c. Manchester, Victoria Theatre, Broughton: New chairs throughout in balcony. Stockport Theatre Royal and Opera House: Wilton carpets, underfelts, nosings, &c. Birkenhead, Coliseum, Tranmere: 500 tip-up chairs, also renovations, &c. Newcastle-on-Tyne, Palace Theatre: Tip-up chairs for pit and dress circle.

IMPROVED CURTAIN CONTROL.**SOME DETAILS OF THE "FURSE" INSTALLATION.**

It is an essential part of modern showmanship and the equipment of all up-to-date theatres that a curtain be fitted in front of the screen, not only to beautify the theatre when the lights are raised, but to neutralise the glare from the screen.

W. J. Furse and Co., Limited, Nottingham, are marketing an improved type of electric curtain mover which is controlled from the operating box, and which they claim to be the most robust, simple, and reliable control yet produced; this having been built after a careful study of the special requirements based upon our wide practical experience. In addition to the recognised advantages in using a pair of gracefully-hung curtains, which impart a finished appearance to any theatre, and afford the opportunity of introducing original colour schemes, the effectiveness of which can, of course, be improved by concealed illumination, it is a distinct advantage to be able to control the curtains automatically by the simple pressure of a push-button in the operating box simultaneously with the dimming or increasing of the theatre lighting.

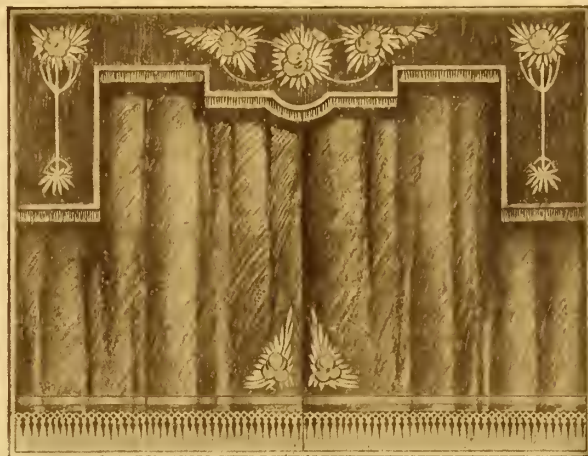
HOW IT WORKS.

It is only necessary a few seconds before the curtains require closing for the operator to press the push-button at his side for this to be done, and the control ensures that the curtains travel gracefully into position and overlap sufficiently for the screen to be completely covered.

Used in conjunction with the Dimmer, a splendid effect is produced, as in one operation the curtains and lights are regulated and controlled, and work in perfect harmony with one another, the intensity of the lights being gradually increased proportionately to the movement of the curtains, or alternatively dimmed as the reverse process takes place. This efficient dual control adds very considerably to the comfort of an audience, as it avoids giving patrons eye trouble otherwise caused by the sudden flooding of light in the theatre, and consequent glare from unprotected screen. The controller is also designed to allow for the stoppage of the curtains at any point to give added effect, and extra pushes can be fitted in any part of the house, any one of which will operate to give perfect action without interference with others.

The time taken in opening or closing the curtains where the opening width is standard is about 10 to 12 seconds. A hand-operating device is provided for use in the event of failure electrically.

The firm recommend the use of the Dimmer as a separate unit from the Curtain Controller in large theatres, as it is often necessary for the lights to be regulated when the curtains remain stationary. The Dimmer is generally fixed near the incoming mains to cheapen the cost of installing, and gives its most efficient service, which may be some considerable distance away from the Curtain Control Apparatus, but the dual control is suitable for, and has proved most successful in, small theatres.

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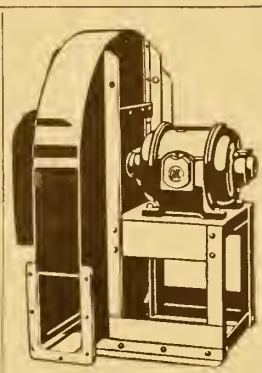
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MUSIC IN THE CINEMA.

CINEMA MUSIC IN A RUT.

By DR. GEORGE TOOTELL, Mus.Doc. [Dunelm], F.R.C.O.

(Continued from last month.)

FILM REHEARSAL.

Mr. Johnson, therefore, has ample reason for his strictures, as I can testify; and on the score of laziness, incompetence, and the rest I support him; but I am not altogether with him on the point he raises about lack of rehearsal. It is a fact that many cases occur in the provinces where the musical director is unable to see the film beforehand; it is by no means an unusual thing for a "star" film to be received at the cinema only an hour or so before the start of the programme. It is also a fact that many films are issued without any musical suggestions or cue sheets; even many of Allied Artists' productions have been so issued. In such cases the musical director is practically helpless, especially so if he has charge of a small combination, and cannot leave the "orchestra" to an assistant while he views and fits the film. In these circumstances, his position is a most unhappy one; and this state of things not infrequently happens. I have every sympathy with the musical director who finds himself in such a position; it appears to me that the best he can do is to arrange a "running accompaniment," but, at the same time, all this is no excuse for laziness or incompetence.

MUSICAL SUGGESTIONS.

As to musical suggestion sheets, I am sure that Mr. Johnson will agree with me that quite often these are really misleading. I am charitable enough to believe that glaring mistakes in musical suggestion sheets are not always the fault of the musician who compiles them, but rather the fault of the printer or editor; for one could not imagine any sane person offering such suggestions as sometimes appear in these sheets—a fox-trot for a death-bed scene, a love-romance for a jazz dance, and the first item on the sheet actually occurring half-way through the first reel of the film. These, and other things, I noted in an article which I wrote for these pages some time ago, in which I had some strong criticisms to offer, and cited specific instances. The Lasky musical suggestion sheets did not escape castigation; but that occurred, I believe, before Mr. Johnson had charge of that department, and for some time past the Lasky suggestion sheets have been entirely reliable.

INCOMPETENCE.

And so I have every sympathy for a musical director who is unable to see his film beforehand, or who has to rely upon some musical suggestion sheet, carelessly drawn up and printed, which puts him "all at sea." But I have no sympathy whatever with the musical director who *can* rehearse his film and who provides a bad accompaniment. He is not fit for his work, and should be cast out and a better man put in his place. Frankly, I have often heard better "fittings" and better performances in the provinces than in London; for the London musical director there surely can be no

excuse for bad settings to films—he has opportunities which his provincial brethren do not usually enjoy.

There is no excuse for bad musicianship in the cinema; there are competent men who can take the places of the incompetent ones, and alert and energetic men who can take the places of the lazy ones. But in many quarters *bluff* is a great thing, and many exhibitors are hypnotised by it. Bluff will not hypnotise the public; nor can it be successfully carried out for long; hence the frequent changes one observes in the musical directorship of some cinemas.

A REMEDY.

Mr. Johnson says that cinema music is in a rut. A cure for this is now being provided by the British Screen Music Society—a society which deserves the attention of all cinema musicians who take their art seriously. Here is an earnest endeavour to lift cinema music out of its rut and place it upon a sure foundation of its own as an independent art. In our issue dated October 2, 1924, I advocated (in an article which created a certain amount of discussion) the adoption of a universal theory and the standardising of film music by the use of "themes," modified and changed to suit the changes in the "action" or variations of main ideas in the films based upon the principle of the "leit-motif," or Liszt's practice in "metamorphosis of theme." It is a source of great satisfaction and pleasure to me to find that the British Screen Music Society is not only advocating the same system, but is actually publishing "theme-sets," which have been specially composed and arranged for this purpose. In due time it will be possible for the cinema musical director to obtain a theme-set, comprising a main theme to suit the main idea of the film, and with this a series of numbers in which the theme appears in varied forms to suit varied situations. As an alternative to a complete accompaniment of original composition to a film, this system will undoubtedly prove the ideal method of providing an accompaniment to the film-drama; and, as the practice is developed, I feel sure it will become universally recognised as such. For my own views and theories upon this subject, I refer my readers to our issue dated October 2, 1924.

THE BRITISH SCREEN MUSICAL SOCIETY.

The president of the B.S.M.S. is Mr. Joseph Holbrooke, whose name as a composer is universally known; and the society has the support of Mr. Cyril Scott (who is vice-president), Sir Landon Ronald, Mr. Eric Coates, and other musicians equally well known, in addition to several film producers and music publishers. The controller is Mr. Emile J. Bennet, F.R.S.A., a most energetic enthusiast, who has devoted his interests for many years to the improvement of cinema music. The objects of the society are to raise the standard of cinema music by means of the establish-

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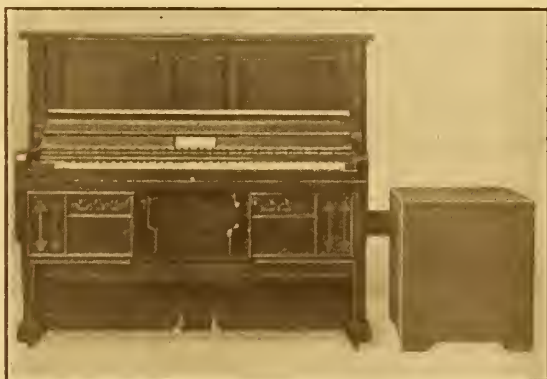
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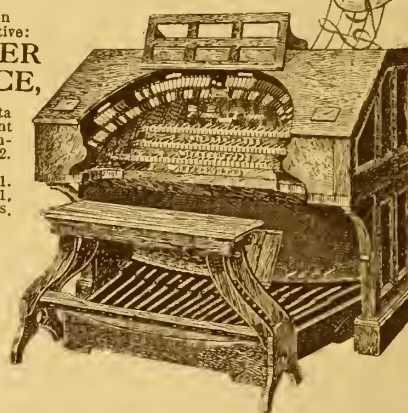
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ment of a definite form in film music; to encourage composers and executive musicians to devote their gifts to the cinema; to advise and help in every way possible those already engaged in the work; to provide musical suggestions and special settings to films; to provide training by means of lectures, personal and correspondence instruction; to provide a circulating screen music library; to publish a periodical, *The Cinema Musician*; and to promote intercourse and interchange of ideas amongst members. There is no fee for membership. Amongst the many advantages of membership, it may be mentioned that cinema managers may obtain the advice of an expert committee on all matters relating to their music; and both managers and musical directors have access to the register of musicians, vacant and wanted, kept by the society. Musical directors have the use of the society's library at special rates, and may obtain expert advice at any time. Orchestras are provided, and managers can rely with confidence upon the judgment of the society's officials in selecting musicians. Special courses of instruction are given in screen music. The society possesses its own film music studios and private cinema theatre, and also controls the Guild of Orchestral Players, membership of which is strictly confined to bona-fide professional orchestral players, who must produce (upon their application for membership) satisfactory evidence of proficiency and ability.

Meetings, auditions, lectures, &c., of the society are held at Avenue Pavilion, 101, Shaftesbury Avenue, London, W.C., and the offices of the Guild of Orchestral Players are at 72, Wells Street, London, W. 1. I advise any of my readers whose interest in cinema music is sufficiently keen to communicate with Mr. Emile J. Bennet, F.R.S.A., Film Music Studios, Westville, Babbacombe, Torquay, or to apply to either of the above-mentioned addresses.

It will be seen from all this that there is an earnest endeavour to place cinema music on a firm foundation and develop it as an independent art form. With right support and encouragement, this society will prove of inestimable benefit to the cinema, the cinema-musician, and film producer; and will also prove instrumental in establishing and maintaining film music on a sound artistic basis.

REVIEWS OF NEW MUSIC.

By DR. GEORGE TOOTELL, Mus.Doc., F.R.C.O.

Messrs. Boosey and Co., Limited, 295, Regent Street, London, W. 1, have forwarded a selection of new publications which is of exceptional interest to the cinema musical director. The series of "Boosey's Orchestral Journal" is well known for the standard of musical composition, as well as for the excellent printing, editing, and quality of paper; these new issues are in every way fully up to the well-known standard of this firm, and comprise some numbers of exceptional interest and utility to the cinema musician. "Mademoiselle Kiki," by Harold Rawlinson, is a "Sketch of Montmartre, No. 2," being a companion entr'acte to this composer's well-known "Monsieur Tricotrin." "Mademoiselle," as pictured in this sketch, is a very delightful little lady, piquant and extremely dainty—points which are delightfully brought out in the instrumentation. This is altogether a very charming light number, which will enhance innumerable light film scenes. "Sea Maidens," by James M. Gallatly, is a valse-intermezzo, and provides another delightful light-entr'acte. This again, will prove a most useful and attractive adjunct to film scenes of a light, or light-sentimental character. A very fascinating and wholly original number is "Portrait of a Dancer in Red," by Maurice Besly.

Here we have something entirely new and original; an orchestral phantasy (occupying 15 minutes in performance) comprising a variety of moods—including a fascinating tango movement—and some clever orchestral colouring. Played in its entirety as an orchestral selection, this number is an assured success: it is one of the best compositions of a "fantasy" character which has ever come under my notice. I strongly recommend this to all cinema musical directors. "Lotus Blossom," by Frederick Humphries, is a very charming and delicate Oriental dance—"Chinese" in character and quite delightful in effect. This is a good number; the instrumentation is delicate and highly effective. Another very attractive Oriental intermezzo is "Neath African Skies," by Leon Jessel. This is a light 2-4 intermezzo, and will prove a capital accompaniment to Oriental or Eastern scenes of a light character. Last, but not least, comes a suite of three pieces, "May-Day Suite," by Alison Travers—a short suite occupying about ten minutes in performance. Here is some music of a virility and freshness which is refreshingly welcome, and quite "English" in character. I have thoroughly enjoyed this suite, and so will every cinema musical director who secures it. The three movements are:—1, "A May Morning," which is after the style of a minuet, and is moderate 3-4 time. No. 2, "Noon Reverie," is a charming and melodious romance; while No. 3, "Around the Maypole," is a lively and vigorous 6-8 dance movement of considerable length. The writing is unpretentious; the composer knows what to say and how to say it; and in that, and the discreet and artistic scoring for orchestra by Sydney Baynes, we are provided with a charming work which will prove a welcome addition to the cinema musician's library.

From Messrs. Paxton and Co., Limited, 95, New Oxford Street, W.C. 1, we have received three new numbers in their "Anthology of Music" series, which comprises arrangements of classical and other compositions for trio—pianoforte, violin, and 'cello. The new numbers are "La Paloma," (Yradier) arranged by Tolhurst; Chopin's *Nocturne in E Flat*, the arrangement of which has been very tastefully done; and Beethoven's "Minuet in G," which, by a strange turn of chance, became so widely popular through its use as a "theme" in the music to the film "Scaramouche." This series of trio arrangements is of inestimable value to small instrumental combinations in cinemas: the price of each number (complete) is extraordinarily cheap—only one shilling—and the printing, paper, and editing is of the very best quality throughout.

Also published by this firm is a new arrangement for trio, of Schubert's *Symphony in B Minor*, "The Unfinished." This is in every way admirable: the pianoforte copy in itself provides an excellent arrangement for piano solo (by Edric Cundell): an edition of first-rate quality, and published at a remarkably cheap price.

"Temple Bells at Twilight," by Charles Aucliffe, is a charming romantic intermezzo, by a composer of light music who knows his business from A to Z. This number should prove very popular, and will be found useful for innumerable film-scenes.

I am very much struck by a new idea in the way of manuscript music paper which is introduced by Messrs. Paxton. This is an "Errata" sheet, or M.S., "Mending Sheet," and consists of a sheet of manuscript music paper, one side of which is plain and *gummed*, the other containing the plain ruled staves; these are supplied either 12 or 20 staves to the page. This is an admirable innovation, and its utility is obvious: band parts may be corrected, cues written in, &c., with the minimum amount of trouble, and moreover, the resulting effect will be neat and tidy. This is an invention which, though small in itself, is of the greatest utility, and I hereby hand out my congratulations to the inventor who conceived such a useful idea.

The catalogue of new music issued by Messrs. Paxton is well worth the obtaining and reading, if only for the very interesting account of the origin and development of this firm. The story provides a classic instance of the results achieved by earnest and *brainy* endeavour, and determination to overcome obstacles. Messrs. Paxton have rendered great services to the British musician and the British public; their house is founded upon a rock; may they proceed from strength to strength! I advise musicians to secure a copy of this catalogue: it is full of good things, immensely interesting and excellently compiled.

A selection of new publications from Messrs. The Lawrence Wright Music Co., Denmark Street, Charing Cross Road,

W.C. 2, comprises two waltz-songs, "*Babette*"—a new number by Horatio Nicholls, for which I predict a great popularity—and "*Away from You*," which has quite a haunting refrain. New fox-trot songs are "*Paddlin' Madelin' Home*," which is being featured by the Two Bobs with great success; "*Save Your Sorrow*," which I consider as rather below average; "*I Can't Realise*" and "*You're So Near*" are both good numbers, the latter being well above average, and should prove a popular hit; the best of the bunch, however, is another winner by Horatio Nicholls, "*Sunny Havana*," and I quite expect that this will be hummed and played everywhere; it is a worthy successor to "*Bouquet*" and "*Shanghai*."

From Messrs. Francis Day and Hunter, 138-140, Charing Cross Road, W.C. 2, also we have received a large selection of new fox-trots and waltzes, some of which are now being featured in revue and on the variety stage, as well as in the ballroom. Amongst the best of the fox-trots are:—"*When I Think of You*," "*Yes, Sir, that's my Baby*," "*Ah-Ha*" (a good snappy number, this), "*Florida*," one of the best numbers of all these, with a refrain that is difficult to shake off; "*On Mother Kelly's Doorstep*," "*My Best Girl*," "*Tale of a Guinea Pig*" (not much use without a vocalist), "*Could Lloyd George Do It?*" is already a great hit, "*Isn't She the Sweetest Thing?*" will also prove a very popular number. The following have already received attention in these columns, but I draw attention to them again, as band parts are now issued for all—"*Who Takes Care of the Caretaker's Daughter?*" "*Ukulele Lady*," "*I'll See you in My Dreams*," and "*Yearning*."

Three good waltz-songs are:—"*When Clouds have Vanished*," which is featured by Daisy Dormer; "*Oh, how I Miss You To-night*," and (the best) "*The Melody that made You Mine*."

From Messrs. Novello and Co., Limited, 160, Wardour Street, W. 1, we have received a selection of new publications which are of especial interest to the cinema musical director. Elgar's "*Serenade*," from the 1st "*Wand of Youth*" suite, has been arranged for small orchestra by John Pointer. Mr. Pointer has provided an excellent arrangement of this most delightful little composition, which should be included in every cinema musician's repertory—a number which will prove admirable for innumerable film scenes of a light and dainty character.

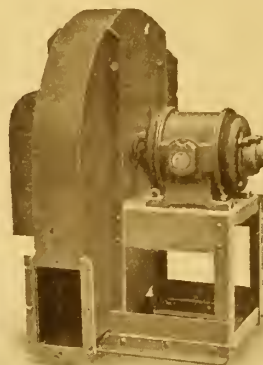
"*Barbara Allen*" variations for string orchestra, by Adam Carse, is an interesting and very well-written work. The theme of this will provide an admirable "love-theme," and its varied presentations will be found adaptable to many varied screen situations. Altogether this is a very fascinating work, by a composer who knows how to go about his business. Two very delightful little pieces, of light character, are "*Elves*" and "*Pavane*," by Bernard Johnson. The former is a light and lively number, in which the fairy folk trip along daintily from start to finish. For lively and light film scenes this is quite an ideal number. The "*Pavane*" provides us with a light composition of the gavotte-intermezzo type, the utility of which for cinema purposes is obvious. Two well-written numbers which should not be missed. "*Conversation Amoureuse*," by Emil Kreuz, is a light, flowing number, after the style of a "valse lente." Melodious and dainty, this will be a useful adjunct to light scenes of a sentimental nature. "*Intermezzo*," by John E. West, is a flowing romance, melodious and gracefully written, which will prove admirable for scenes of love and tenderness.

Messrs. Keith, Prowse and Co., Limited, 159, New Bond Street, W. 1, have forwarded "*If You Knew, Susie*," a popular hit from the "*Folies Bergère*" Revue, and "*I'll Take You to Kew*," from the "*London Revue*," two numbers which have already achieved popularity. "*Viva el Principe*" is a fascinating Tango number by Gutierrez-Ponce, which should prove extremely popular; "*Collegiate*" is an effective fox-trot; and Toselli's "*Second Serenata*" provides us with a dreamy melody of great charm, and characteristically Italian, which will, no doubt, receive as much favour as the composer's well-known first "*Serenata*." The "*Keith Prowse Courier*" for October is full of good things, and contains items of interest for all types of musicians. This excellent little journal is flourishing under the editorship of its founder, Mr. S. M. Berg, who is to be congratulated upon such a bright little publication.

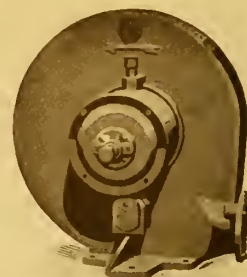
ABOUT ORGAN BLOWERS.

AN INDISPENSABLE ADJUNCT TO CINEMA MUSIC.

In our issue of October 29 reference was made to Hull's newest cinema, the Cecil Theatre, in Brook



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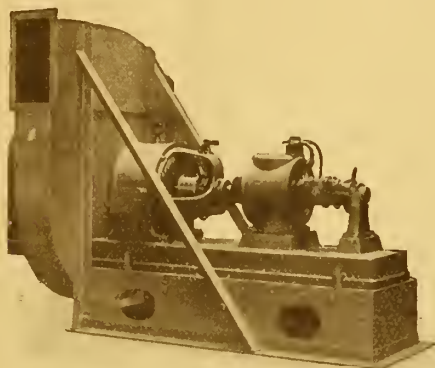
Street, and it may interest readers to have some further information regarding the organ, especially the organ-blowing gear.

As previously stated, the organ, which is a large three-manual pipe organ by Messrs. Fitton and Haley, of Leeds, is operated from a detached console in the orchestral enclosure. The action is of the electro-pneumatic type, and the necessary wind for the organ is provided by two separate "Meco" blowers. One of these, providing the high-pressure wind—namely, 10" W.G.—is fixed in the music room under the orchestral organ, whilst the medium-pressure blower,



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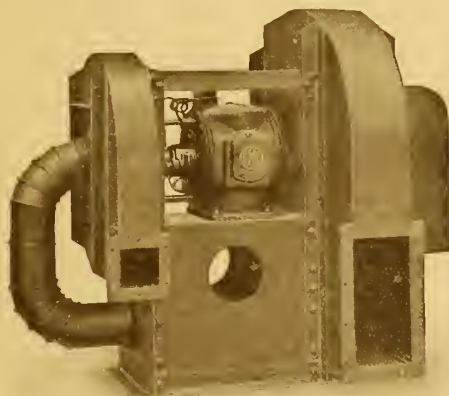
giving 6" W.G. pressure, is direct coupled to the electric action dynamo, and is fixed actually inside the



Two Pressure Blower.

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Single Pressure Blower, with Electric Action Dynamo.

absolute minimum, these blowers being well known for their perfectly silent and efficient working.

Our various illustrations show some of the most useful equipments, suitable for church or cinema organs. These organ blowers have been supplied by Messrs. Millns Electrical Co., of 17, Whitefriars Street, London, E.C. 4.

• ACCURATE'S" NEW SHOWROOMS.

Increasing demand for the popular "Accurate" ticket issuing and registering machines has recently necessitated considerable extension at the offices of the company situated at 17-21, Tavistock Street, Covent Garden, W.C. 2. Cinema proprietors and others interested in up-to-date ticket issuing machines are invited to visit the new showrooms, where "Accurate" models of every description may be viewed without obligation to purchase.

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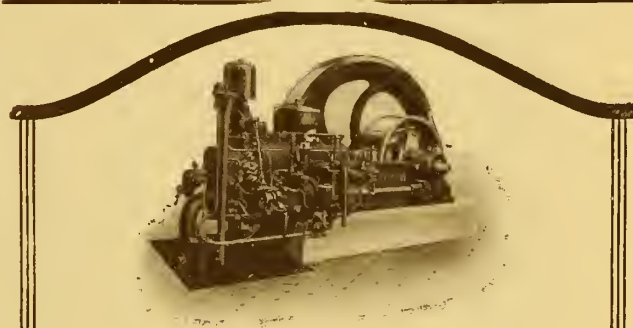
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THE MAJESTIC, NELSON.

A NOTABLE RECONSTRUCTION.

Upon the site of the Electric Palace, Nelson, one of the oldest of provincial picture theatres, has been raised a modern cinema. The metamorphosis has been brought about by the gutting of the entire building and removal of the shops on the ground level. The architect, Mr. Richard Jaques, A.R.I.B.A., of Nelson, has produced from unlikely environment a most attractive and exceedingly well-planned modern theatre, and he may well be congratulated upon the result achieved. Mr. Peel, who supervised the construction as clerk of the works, is also entitled to congratulation upon the expeditious manner in which the work was carried out, for the job was completed in five months.

An ample stage has been provided by pulling down the house next door, which adds some 18 feet to the length of the building, converting it from an upstairs hall into a modern picture theatre, with seats at ground level and two circles and side galleries above.

The site is surrounded on three sides by streets providing four exits to the stalls and four other exits for the upper parts of the house.

The external appearance of the existing building has not been materially altered. The extension has been made to harmonise with the rest, and the lower part, where the shops stood, has been panelled out to receive

the advertising bills that are considered a necessity to every theatre.

The comfort of those waiting in the queues will be provided for by erecting a handsome metal and glass canopy.

An attractive vestibule has been formed with panelled mahogany doors and ceiling, leading into a roomy crush hall with floor of coloured marble terrazzo. The wall is tiled in quiet tones of cream and grey. These materials were selected because they give an air of brightness, as they are easily cleaned and very sanitary. The hall ceiling is panelled out in a pleasing design of ornamental anaglypta.

Facing the entrance is a handsome segmental panelled mahogany booking office, from which patrons can quickly reach all parts of the house.

Mahogany swing doors at each side of the hall lead into the stalls, accommodating 592 tip-up seats, the first nine rows being upholstered in dark blue velvet, the remainder in amber-coloured velvet. The walls are panelled in blue, with cream ornament and panelled wood dado below.

From the entrance hall a wide double staircase in coloured marble terrazzo rises in two flights to left and right, leading through vestibules into a beautifully carpeted lounge. Ladies' and gentlemen's retiring-



Novel Double Balcony.



The Screen Aspect.

rooms are arranged from the lounge by separate staircases.

From the lounge direct access is gained to the gracefully curved dress circle, which may be called the *pièce de résistance* of the building. It has 118 cosy tip-up oak tub seats upholstered in wine-coloured velvet, supplied and fixed by W. W. Turner and Co., Limited, of Birmingham. The floor is covered with a beautifully figured carpet to harmonise with the seating, giving an air of seclusion and comfort, while the elliptical ceiling allows ample air space and ventilation.

The terrazzo marble staircases continue from the lounge level on both sides of the house up to the circle and side galleries, accommodating 406 comfortable mahogany seats upholstered in amber velvet, from which an excellent view is obtained of the whole house.

The specially designed proscenium arch is in fibrous plaster decorated in cream and gold, and contains a unique feature in the shape of seven fibrous plaster cartouches, in the centre of which are large prismatic holophane globes and colour screens which glow in rainbow colours and are dimmed as required, like seven jewels set in the arch, shedding a soft radiance all round. The existing segmental ceiling has been extended and panelled in ornamental high relief anaglypta mouldings.

The interior effect is one of simplicity without being severe, it being desired to avoid over-elaboration. The walls are panelled in two shades of blue, with cream ornament, the balcony and circle fronts are panelled in

two shades of cream, with a gold line on the mouldings, and the wall pilasters are treated similarly.

The heating is by hot-water radiators judiciously disposed throughout the building. Ample ventilation is provided by four large extracts in the main ceiling, each connected by separate ducts to a central chamber with a Blackman extractor fan in the roof.

The decorative lighting is on the holophane system in clusters of four lights, the centre being coloured, hung from the main ceiling. Other single lights, both coloured and plain, are placed where they can distribute the light to the best advantage. The coloured units can be dimmed separately or in conjunction with those in the proscenium arch. The control of the auditorium lighting, including the proscenium arch, is by two Celec dimmers.

The screen curtains are artistically painted in blue and gold, with deep golden margins decorated with a fruit and floral design, with coloured sequins cunningly placed, giving a most dazzling effect which defies description and forms one of the special features of this house, and was produced in the Theatre Co.'s own studio. It is hung on special railway track runners, and the whole is suspended in such a manner that it may be lowered for cleaning when desired.

The ample orchestra space is slightly sunk below the floor, and is enclosed by a panelled balustrade in keeping with the side-wall panelling.

A roomy operating-box accommodates two Kalee projectors and separate lantern for slides and other effects, as well as the control switches and dimmers.

The contractors include:—W. Walker and Co., Bradford (canopy); Pattison and Co., Manchester (marble work); Waters and Kidd, Nelson (carpets); J. A. Holdsworth, Shipley (fibrous plaster); H. Nutter and Sons, Nelson (decoration); H. Garratt and Sons, Nelson (heating and plumbing); Fryer, Nelson (ventilation); Alan E. Dent, Nelson (electrical work); Wm. Boothman, Nelson (joinery); Joseph Webb and Sons, Bury (steelwork); Arthur Peel (clerk of works).

STATIC MARKINGS ON FILM.

THEIR NATURE, CAUSE, AND PREVENTION.

Those who handle film stock in the various processes of manufacture between the sensitised negative stock and the positive film ready for showing will find a fund of fascinating facts and a wealth of technical information in a little brochure yecept "Static Markings on Motion Picture Film," by J. I. Crabtree and C. E. Ives, a copy of which has been sent to us by E. M. Blake, of Kodak, Limited.

In dealing with the nature, causes, and prevention of these static markings, the authors, who are the research chemist and development manager of the Eastman Company respectively, put forward many scientific facts, and the deductions to be derived therefrom in non-technical and absorbingly interesting language. Much information is given that cannot help being of the greatest value to those whose business it is to handle films; but one drawback may be that the brochure gives, by way of illustration, a

number of photographs of films showing such weird, fascinating, and surprising spark markings that one might be tempted to deliberately set up static electrical manifestations in order to try to reproduce similar specimens. Film printers and others handling stock would do well to write to Mr. Blake, at Kodak House, Kingsway, for a copy of this most useful pamphlet.

FIRE RISKS AND CHRISTMAS DECORATION.

The advent of Christmas and the school holidays always means something special in the way of children's performances in certain classes of cinemas, particularly those operating in thickly populated residential districts. As a rule, some special Yuletide decoration is looked forward to by the youngsters, and exhibitors find it difficult to arrange for this in a manner that fully complies with the regulation that all cinema decorative material must be fireproof. Flags, bunting, curtains, and the like may be fireproofed at almost any theatrical costumiers; or in case of emergency, may be treated with a solution of chrome alum. But paper decoration can now be purchased already fireproofed. There are several firms specialising in this class of festive decoration, and a veritable exhibition of Christmas embellishments of the kind may be seen at the premises of Dennison's, the tagmakers, in Kingsway, London. This firm issue a book on paper decorative work for Christmas use, and a copy can be had for sixpence.

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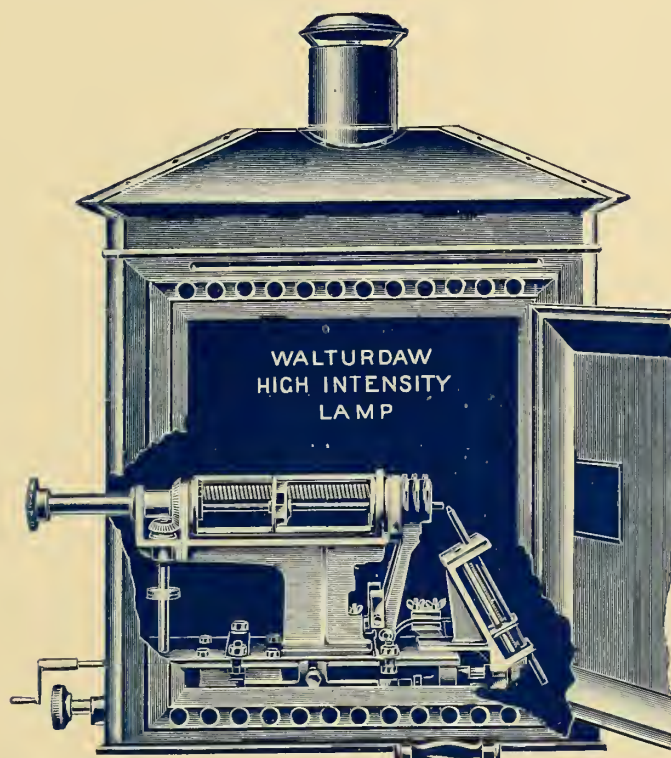
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Price 1/-

ADVISORY COUNCIL FOR PRODUCTION

More Pictures for Quota

FILMS that originally comprised newsreel or actuality shots, if made up into feature films, could not under the 1938 Act be registered as exhibitors' quota.

As reported in THE CINEMA on July 30, the Board of Trade proposed that this restriction should be removed, so as to enable all films like "Desert Victory" to be so registered.

Yesterday the British Film Producers Association approved the suggestion.

If the A.C.T., which has been consulted, also raises no objection, an Order will be passed giving effect to this amendment.

A suggestion at yesterday's producer assembly that these films should also be made to count for renters' quota was not proceeded with.

DONATION FROM SUNDAY CINEMA FUND REFUSED

THE Salvation Army has refused to accept a donation of £100 made from the Sunday opening receipts in Leicester.

(Continued on page 20, col. 1.)

The Little
that is so much!
WALT DISNEY
PRODUCTIONS

Government Departments May Be Invited To Aid

THE British Film Producers Association has finally agreed to the setting up of a Film Production Advisory Council.

This is the proposal that was originated by the Production Conference of the Unions last year and then rejected by the Producers. The agreement followed a new approach by the Unions.

Yesterday the producers received a report of the sub-committee appointed to go into the matter. It was signed by Mr. Michael Balcon, Mr. W. Glenvil Hall, Mr. Spencer M. Reis and Mr. John Sutro. It stated:

"We have to report that we have met representatives of the Film Production Conference

and, after a full discussion, have agreed to submit and recommend the following proposals to the Association.

"1. That a Body should be set up to be called the Film Production Advisory Council.

"2. That the functions of such Council should be purely advisory. It would not encroach in any way on ground primarily

(Continued on page 20, col. 3.)

Care-Free Fun and Tense Drama in 'Mr. Lucky': Happy Title Augury for Showmen

GAY comedy and tingling drama are expertly blended in RKO Radio's "Mr. Lucky," Press shown yesterday prior to its season at the London Pavilion commencing on Friday.

The comedy is vested in Cary Grant's delightful characterisation of the title-role, presenting a suavely pattering rogue with a neat talent in crooked dicing. Laraine Day is hardly less prominent as the charming little lady whose misfortune it is to fall in love with "Mr. Lucky," but perhaps drama supplies the dominating note in the crook's regeneration, and his suspenseful fight to aid the very Relief Fund he had planned to rob.

Clearly, there is something for everyone in this delightfully dished-up confection, which showmen of all classes may rely upon to make each of them a "Mr. Lucky."

MANAGERS NOT TO SEPARATE FROM N.A.T.E.

A STATEMENT by the N.A.T.E. issued yesterday answers a report [not in THE CINEMA] that in his address to the Cinema Managers' Association on August 8, Mr. O'Brien had "hinted at a separation."

"I wish to make it clear," said Mr. T. O'Brien, the N.A.T.E. general secretary, "that no such 'hint' was intended or meant.

"There is no question of the C.M.A. being separated from the N.A.T.E. In fact, the C.M.A. has all the independence of administration and policy required as it is, and a separate organisation divorced from the

(Continued on page 21, col. 1.)

A.B.C. Buys Many Elcock Cinemas

ASSOCIATED BRITISH have bought a number of the cinemas in the circuit which has been built up by Mr. George Elcock. Announcement of the deal was made in the following statement, issued yesterday:

The directors of A.B.C. and Mr. W. G. Elcock announce that the Corporation has acquired from Mr. Elcock a number of theatres hitherto controlled by him. These theatres will be added to the circuit under local A.B.C. management in their respective territories.

No official indication was given as to the number of cinemas taken over. THE CINEMA heard two estimates during the day in the trade: one was that the deal involved 14 to 15 cinemas, and the other that 24 to 25 were included. THE CINEMA is able to say that

the deal is for a greater number of cinemas than is generally thought.

PRODUCERS TO PREPARE FILM MARKET PLAN

THE subjects of post war markets and studio conditions were discussed yesterday at the meeting of the British Film Producers Association.

Mr. H. T. N. Gaitskell, Assistant Secretary at the Board of Trade, and Mr. Simon Rowson, Technical Adviser to the Films Department, attended the meeting.

It was decided that each studio should prepare a full

(Continued on page 21, col. 3.)



There's a new British Lion-Republic batch in the offing—and prominent amongst the top subjects is "CALL OF THE CANYON," Gene Autry starred. Smiley Burnette, Ruth Terry and the Sons of the Pioneers head the supporters.

The CINEMA

NEWS AND PROPERTY GAZETTE

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The Editor of THE CINEMA is always glad to receive items of real news value, which will be promptly paid for if published. All such paragraphs must be as brief as possible.

No. 4918. Vol. LXI.

AUGUST 18, 1943

The Film Industry and the Nation

Not a Minute to Lose

The enormous assets we accumulated and possessed—in America and elsewhere—up to 1939—with the valuable incomes they produced—have been sold—and shot off into the air;

They must be replaced—by—Exports;

Great Britain has expended a lot of money

Great Britain has incurred a lot of debts

Great Britain—added to many other vital problems—has much:—

Annual interest to pay;

Annual pensions to pay;

Annual debt reserves to pay;

Rebuilding of industries to do;

Rebuilding of destroyed properties;

Rebuilding of employment;

Rebuilding of exports;

Rebuilding of lives.

Where is the money to come from?

From Exports!

To-day we have a good government;

A wise—far seeing, capable and forceful government;

They make few mistakes of great importance;

That is—few ministerial mistakes.

One of the greatest factors—enabling us to hold out in the early days of the war—was —

Foresight.

Our leaders have proved themselves—in that great attribute.

Although so little wisdom is displayed in the government of the world—every country gets the government it deserves.

Our government have been backed up by scores of their head officials —

Many of whom have—also proved themselves.

It is to be hoped those men are already recognised—and —

will rapidly rise above their contemporaries—to occupy still more responsible positions —

in face of any favouritism, path blocking—or jealousy.

I have met some of them—who—are striving with preparations—for post war British existence and progress —

THIS WEEK'S STUDIO NEWS

'San Demetrio' Nears End

"This Happy Breed" In Last Stages Too

OUTDOOR scenes in the grounds of Ealing Studios figured in this week's shooting on "San Demetrio, London," Michael Balcon's epic film of the famous tanker—now in its final weeks of production.

A huge set representing the side of the tanker formed the background of further dramatic scenes in the ship's lifeboat. Rain and natural cloud effects contributed to the realism of the shots.

Action was switched to giant stage 2 for back projection shots of the lifeboat at night.

In a port "somewhere in England" dramatic scenes of shot-down pilots being rescued by R.A.F. launches were enacted for "For Those in Peril," which Charles Crichton is directing.

The pilots, drifting wearily in their rubber dinghies, are roused to enthusiasm by the appearance of the rescue launches. Aboard the launches' medical orderlies stand by with their equipment ready to deal with any wounds or injuries.

Michael Balcon's "The Half-Way House," which Basil Dear-den is directing at Ealing, continues to make excellent progress.

On Monday, spectacular scenes were shot at the Scala Theatre, representing a Cardiff theatre in which Esmond Knight, as a famous pianist, is giving a farewell concert before leaving to entertain troops abroad. Other sets which figured in the week's shooting included many interiors of the inn. On Saturday, the entire cast of principals assembled for a dinner scene in the dining-room of the "Half-Way House."

(Continued on page 19, col. 1.)

For which—new ideas and new methods must be considered and planned.

New times must create new conceptions;

New eras—new methods;

Unconventional if necessary—but —

If they spell—or offer —

the slightest evidence of—progress —

They must be enlisted and tested.

Not too much time however—must be expended—on talk—or conferences;

"Now" is the watchword of the wise—and —

It is the wise man who makes more opportunities than he finds.

The successful farmer is always—on top—of his work—always in advance.

The advance guard—has become the parachute-equipped, well armed commando;

The post war commando will be the film industry!

Are we preparing now?

Our plans & procedure must now—be not only outlined—but —

Perfected and completed.

Our equipment and our arms must now be—in the course of manufacture.

Other nations are not behindhand.

Shall we be too late? Shall we suffer losses—which — would not only prove—terribly costly—but disastrous?—or —

Shall we be ready?—and —

Instead of having sadly to say —

"There it was" —

Be able—TRIUMPHANTLY—to announce —

"Here it is"!

Sam Harris

Up and Down the Street

by ONLOOKER

VERY important theatre deal announced in a four-line statement by Associated British and George Elcock. I have known ~~that~~ talks have been going on for some time, but like to give the principals a chance to settle their deals before putting a spoke in.

EVEN now the statement does not say how many theatres are involved. I have had several estimates ranging from 14 to 24, but I can tell you it is a very large number and bigger than the trade generally thinks.

ELCOCK, of course, had over 60 cinemas, and is still adding to them. So don't run away with any idea that he has sold the entire circuit. But a substantial number of cinemas has been added to the circuit that Max Milder and his co-directors control so effectively.

TALKING of theatre deals, there is no news yet about the coming visit of Spyros Skouras, 20th Century-Fox president, and Murray Silverstone, who have been expected to arrive for some time past. Spyros Skouras, it is thought, will discuss with J. Arthur Rank the holdings of Fox in Metropolitan and Bradford Trust.

AT long last the British Film Producers have agreed to the setting up of a joint advisory council—the organisation proposed over a year ago by the unions and then turned down. I don't think they'll regret it.

AS I understood the proposal when it was originally made, the employees think they have ideas on the industry which they want to be able to pool as a contribution to the common welfare, and they wanted the machinery to make this possible.

AS the employees get their living out of films just as everybody else in the industry does, it is quite understandable that they should wish to contribute in this way to its general prosperity.

I THINK there was some fear that an "interfering" organisation was contemplated, aimed at showing the directors how to run their business. That is not how I understood it, by any means.

AS now to be constituted—and the original idea seems to have been modified quite a bit—the organisation may do no good whatever, but it seems to me pretty evident that it can do no harm. That's the negative aspect. On the other hand, there is a good sporting chance that it might do a lot of good.

THE suggestion that members of the Board of Trade and the M.o.I. might be invited to join the council is sound and constructive. So, altogether, although I don't expect any revolutionary proposals to emanate from this council, I say that some useful ideas may come of it, and I don't see any dangers.

LITTLE spot of excitement in Leicester, where the Salvation Army, having asked to be included in the list of those who receive a share from the Sunday opening tax, has declined to accept the donation.

I'LL do the Salvation Army the credit to say that the request—so I'm assured at London headquarters—was made in the first place locally, in unawareness of the headquarters rule on the matter. But it shows again what a discreditable thing this Sunday tax is, when cinemas are not only compelled to pay the money but some people won't even look at it.

BUT cinemas have laid themselves open to this kind of contempt by accepting the condition at all, and while they're content to put up with it it'll happen.

WHAT amuses me is the explanation I had from a spokesman at Salvation Army headquarters. He explained that the objection to receiving this money was on Sabbatarian grounds. So well and good.

THEN he went on to say that at Bristol and other places, the tax collected from Sunday cinemas was paid into the Lord Mayor's fund, and that this fund was a composite of many receipts from all sorts of sources. The Sunday tax was only one of them. The Salvation Army did not object to receiving money from the Lord Mayor's fund even though it did include this amount.

WENT through the letters yesterday that Horace Shepherd has been exchanging

with the Board of Trade about his proposal that shorts should have a supply of stock allocated to them.

HORACE, I think, has a perfectly good case, but he damages it by a bull-at-a-gate technique that I feel sure must have this psychological result: that Government officials raise a protective barrier round themselves.

THEY wouldn't, of course, admit that anything but cold logic influenced their decisions: so I'll put it another way—if I were a Government official this technique would influence me. I shouldn't like to be told that I knew nothing about the industry. What officials can't be expected to know, of course, is that this attitude is simply a protective armour that Horace adopts against what he considers to be the slings and arrows of outrageous fortune.

MUST say I liked the passage in the Board of Trade letter which said that *subject always to quota requirements* the Board wished the available stock to be used for those types of film which the public will find most attractive. The italics are mine.

LETTER from H. J. Morgenstern yesterday about a discussion on grading at the Manchester and Salford Branch. He takes A. Snape to task for saying: "People selling a commodity have the right to grade it according to quality. What applies to other products applies also to films."

MORGENSTERN contends that this is wrong, and that a film cannot be compared with any other article of merchandise. He says the value of an article of merchandise can be fixed but that of a film varies according to the type of population.

HE instances the case of 500 motor-cars turned out exactly alike, and says it is right that the last should sell for the same price as the first. "The same, generally speaking, applies to all kinds of merchandise: the appeal to the public and its response is constant, affected by no such factors as the time of the year or locality."

I'M afraid Morgenstern has entirely overlooked the relationship between price and demand, because both these statements are quite wrong. The value of a piece of merchandise is not fixed. Far from it.

A LOAF of bread in a besieged city has a different value from what it would have in the midst of a harvest. What is

the "fixed value" of a unique diamond? What is the "fixed value" of a misprinted postage stamp? Surely it is what people are willing to give?

TO say "the appeal of merchandise is constant, affected by no such factor as the time of year or locality" entirely overlooks the fact that time of the year and locality are considerations affecting the appeal made by almost every article of merchandise one could think of.

A SEASIDE shop might sell a paper sunshade for 5s. in August that would be offered in vain for nothing in the Hebrides in December.

YOU don't have people dashing round, even on the stage, offering "my kingdom for a horse," if they could get one just there and then for 30s. (unless the kingdom offered happens to be worth something less). And we all remember the classic example of circumstances altering values—when Robinson Crusoe found a drawerful of gold, and apostrophised it as utterly worthless to him.

NO, I'm afraid Morgenstern's argument doesn't carry conviction. This is not a case, mind you, for higher film rentals. It's just a reiteration of the truth that under the trading conditions of this world, supply and demand are two factors that wrestle to fix the price of any commodity whatever.

ONLY when exhibitors fully recognise that as a truth, will they be able to tackle the price question to their satisfaction.

LIST of distinguished Hollywood figures now in uniform and in this country was extended just before the weekend. Lt.-Col. Frank Capra, Capt. John Huston and Capt. Anthony Veiller of the U.S. Army Signal Corps are here for a series of conferences concerning educational and combat films.

THEY are meeting representatives of the U.S. Office of War Information, our War Office, and the M.o.I.

CAPRA and Huston need no introduction to the trade this side—or if the latter does, the title "Maltese Falcon" should be sufficient clue. Veiller is a writer who has turned out some top-notch material for the major studios over many years.

CALL from Ralph Bond, who tells me he has joined World Wide Pictures as a producer of documentaries. He

(Continued on page 26, col. 1.)



The

3

TERRIFIC
STARS

of ARABIAN
NIGHTS

BRING YOU EVEN
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in

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THE CINEMA, Wednesday, August 18, 1943.





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Trade Show
Leicester Sq. Theatre
To-morrow, Aug. 19th
at 10.30 a.m.

Released October 25th

FILM REVIEWS

Already Reviewed in Daily Issues

"THEY MET IN THE DARK"

G.F.D. BRITISH. 9,365 FT. CERT. "U" REL.: NOV. 1, 1943.
DIRECTOR: Karel Lamac. LEADING PLAYERS: James Mason,
RECORDING SYSTEM: RCA. Joyce Howard, Tom Walls.

Espionage drama. Eventful story of discredited naval officer's efforts to prove his innocence. Versatile canvas embraces well-knit angles of murder-mystery thrill and mounting drama of hero's quest for vindication, beginning with dramatic discovery of dead girl in old country cottage, and developing with hue-and-cry which leads to theatrical agency being used as headquarters of German spies, latter's use of musical notation to pass on illicit information, and exciting climax of spies' unmasking in course of stage illusionist act which masks theft of secret naval papers. Artistic direction, powerful all-round portrayal, beautiful production qualities, some lavishly staged cabaret interludes, engaging romantic comedy in heroine's belief that hero is actual murderer. Action-packed instance of first-class espionage thriller.
C. A. W.

"DIXIE"

PARAMOUNT. AMERICAN. 8,082 FT. CERT. "U." REL.: NOT FXD.
DIRECTOR: Edward Sutherland. LEADING PLAYERS: Bing Crosby,
Dorothy Lamour.
RECORDING SYSTEM: Western Electric. COLOUR: Technicolor.

Minstrelsy comedy-drama. Slight but engaging story of rise to fame and romantic ups-and-downs of Dan Emmett, America's first black-faced minstrel. Technicolor photography seen to superb advantage in vistas of steamboats floating lazily along Mississippi, and in opulently garish backgrounds of New Orleans nearly century ago, while theme and treatment appeal powerfully in touching on genesis of nigger minstrelsy with its triumphs and disasters, together with unforced pathos of hero's ill-starred romances. Brilliant staging of minstrel shows proves dominating angle, introducing various lively ditties, naive patter comedy and remarkable climax of introduction of title-song, this being signal for astounding massed hysteria of audience in hailing "Dixie" as species of national anthem. Masterly direction, brilliant Crosby portraiture, lashings of supporting comedy. Major box-office hit for every class of hall.
C. A. W.

"HERS TO HOLD"

G.F.D. AMERICAN. 8,487 FT. CERT. "U." REL.: OCTOBER 4, 1943.
DIRECTOR: Frank Ryan. LEADING PLAYERS: Deanna Durbin,
RECORDING SYSTEM: Western Electric. Joseph Cotten.

Romantic comedy-drama. Charming story of factory worker's romance with pretty young socialite. Deanna Durbin presents most delightful work of career to date as love-lorn heiress who turns factory worker for love's sweet sake, registering irresistible appeal in early romantic comedy exchanges, vocal charm in songs sung to fellow factory workers, and stirring emotionalism when lover would dismiss her for sake of his looming career as airman, notably when she sings "Kashmiri Song" in final moment of renunciation. Polished direction, attractive co-starring portrayal, plenty of subsidiary comedy from heroine's dithering dad and hero's well-meaning but chumpish buddy. Outstanding general entertainment, of smash-hit calibre for legions of Deanna's fans.
C. A. W.

"WATCH ON THE RHINE"

WARNER. AMERICAN. 10,058 FT. CERT. "U." REL.: NOT FIXED.
DIRECTOR: Herman Shumlin. LEADING PLAYERS: Bette Davis,
RECORDING SYSTEM: RCA. Paul Lukas.

Political drama. Thoughtful story, adapted from successful stage play of same title, of patriotic German's fight against Fascism. Provocative theme deals emotionally, dramatically and suspensefully with unique situation of German hero's anti-Fascist activities, touching vividly on his hounding, with wife and family, from Nazi-dominated Europe, refuge in Washington with wife's politically ignorant family, and latter's grim awakening

when German is revealed as anti-Fascist under-cover man, and denounced by perfidious Roumanian. Narration also comments trenchantly on evils of Fascism and looming menace to civilised world, this in course of various eloquent denunciations put in mouth of German hero or understand-wife. Sensitive direction, beautiful co-stellar portrayal, delightful interludes of domestic comedy involving hero's three children and garrulous grandma. Powerful dramatic entertainment, notably for best-class halls.
C. A. W.

"I'LL SELL MY LIFE"

RENOWN. AMERICAN. 5,400 FT. CERT. "A." REL.: NOT FIXED.
DIRECTOR: Elmer Clifton. LEADING PLAYERS: Rose Hobart,
Michael Whalen, Stanley Fields, Joan Woodbury.
RECORDING SYSTEM: Western Electric.

Murder-mystery melodrama. Ingenious story of how girl makes bargain with death by selling life for money to enable operation to be performed on blind brother. Development along lines of girl who loves life, takes place of killer, is exposed to all kinds of vengeance, is arrested, confesses to murder, and languishes in gaol in shadow of electric chair. Colourful detail against swiftly changing backgrounds. Capable direction; vigorous portrayal. Good melodramatic fare for the masses.
W. J.

"ACTION IN THE NORTH ATLANTIC"

WARNERS. AMERICAN. 11,456 FT. CT. "A." REL.: SEPT. 13, 1943.
DIRECTOR: Lloyd Bacon. LEADING PLAYERS: Humphrey Bogart,
RECORDING SYSTEM: RCA. Raymond Massey, Alan Hale.

Maritime drama. Gripping story taking page from wartime life of group of officers and men in American Merchant Navy. Finely co-ordinated narration pays eloquent tribute to courage, comradeship, ideals and faith of Allied merchant seamen in compelling sequence of events faithfully depicting hazards of sea voyages and poignancy or humour of homecomings and departures, all conveyed through powerfully natural characterisations which never dominate broader canvas. Masterly direction extracts utmost from vividly spectacular and suspenseful action passages, notably superbly staged U-boat assault on blazing oil tanker and sustained climax of Liberty Ship's efforts to reach Murmansk after mass attack on convoy, though "private lives" angles treated with no less expertness and understanding to register affecting emotionalism, warmly human comedy, moving tragedy and many facets of subtle propaganda for merchant seamen and Allied cause. Brilliant teamwork portrayal; first-class production qualities. Outstanding general entertainment and potential box-office record-breaker.
E. A. P.

Not Previously Reviewed

"MR. LUCKY"

RKO RADIO. AMERICAN. 8,941 FEET. CERT. "A." REL.: NOT FIXED.
DIRECTOR: H. C. Potter. LEADING PLAYERS: Cary Grant,
RECORDING SYSTEM: RCA. Laraine Day.

Crook drama. Tingling story of conscienceless crook who impersonates dead Greek in order to dodge draft, and his scheme to exploit War Relief Fund. Early development in gay comedy vein, sketching crook as fast-talking and plausible rogue with especial talent for crooked gambling, later narration merging into tense drama of scheme to rob Relief Fund despite personal adoration of pretty organiser, scheme which fails when sharper finds manhood through receiving letter from mother of dead Greek he is impersonating, but which almost succeeds willy-nilly when stooges revolt and demand arranged share-out, climax achieving vivid moments of excitement, thrill and suspense. Excellent direction, brilliant leading portraiture, many interludes of sly comedy touching on patriotic femininity. Finely versatile dramatic offering assured of widest appreciation.

Though the hero of this title is a gambler who takes his fun where he finds it, much of the arresting narration is in dramatic vein. "Mr. Lucky" is Joe Adams, a suave, fast-talking crook who even assumes a dead man's identity in order to dodge the draft, and the narration shows how, as a Greek, Joe Bascopolous, he plans to rob a War Relief Fund. But Nemesis takes a hand in the person of a pretty Dorothy, and it is a regenerated Joe who returns every penny to the fund at the near-cost of his life.

★ Remember **CADBURY** means quality

The story is comparatively fresh, and certainly it is brilliantly characterised by Cary Grant and Laraine Day in the leading roles. Opening scenes are entirely comedy, with the genial Joe talking himself and twisting others out of various predicaments. And eventually landing himself with the greatly prized commission to run a gambling game in aid of the Relief Fund. Here it is that drama takes a hand, for before the crooked machines begin pouring out the gravy, Joe receives a letter from the mother of the dead Greek he is impersonating, and decides that the game shall be straight.

The ensuing climax provides very real suspense and thrill in Joe's battle with a one-time stooge, and now the hero is apparently regarded by Dorothy as the evil thing he at least used to be. But at last the girl learns of both Joe's real identity and his regeneration, and she is waiting for him when he returns from a voyage with the Merchant Service.

The expert blend of care-free gaiety and tingling drama readily registers as crackling entertainment, especially having regard to the characterisations on which we have already touched. Cary Grant gives a superbly convincing performance as the conscienceless crook—whimsical in his lighter moments of knitting for the Forces, and dynamic as the man who at last learns that patriotism may mean something, after all. Laraine Day acts sensitively as the adoring Dorothy, and others in the powerful cast include Charles Bickford, who tells the story in flashback, Gladys Cooper, Alan Carney, Henry Stephenson and Paul Stewart.

C. A. W.

"MEXICAN SPITFIRE'S BLESSED EVENT"

RKO RADIO. AMERICAN. 5,698 FT. CERT. "A." REL.: NOT FIXED. DIRECTOR: Leslie Goodwins. LEADING PLAYERS: Lupe Velez, RECORDING SYSTEM: RCA. Leon Errol.

Domestic farce. Zany story of baby ocelot assumed through telegraphic misunderstanding to be human infant, parenthood bringing promise of important business contract. Leon Errol repeats rollicking portraiture of doddering old peer, and ingenious narration presents ludicrous comedy of errors when masquerader is mistaken for genuine article, or when latter is sadly mis-handled in belief he is impostor. Farcical turmoil punched over with piquancy and pep, based on frantic quest for real baby which lands outraged old peer with charge of kidnapping. Lively direction, animated Lupe Velez portrayal, some well-staged cabaret dancing. Care-free light entertainment for the masses, with wide title appeal.

The "blessed event" here is a baby ocelot astoundingly mistaken—in the course of telegraph announcement—to be a small human born to our old friend the Mexican Spitfire. Our no less familiar buddy, Lord Epping, then announces that he will award an important business contract to the proud father, hence the desperate need to produce a baby! No prize may be allotted to the perspicacious reader who now guesses that daddy gets the contract, with the promise of a genuine infant from the eventually blushing Spitfire.

As before in these farcical adventures of the weirdest of peers, the frolic is chiefly vested in the amiable clowning of Leon Errol as the doddering Lord Epping, and as a resourceful Uncle Matt who makes up as the liquor-loving lord to the bemusement of one and all. Thus the farce rises to its heights in such scenes as when the bogus lord is greeted with the dignity due to his rank, and when the real lord is visited with grievous mayhem by those who fancy they can see through the masquerade!

So it is that the masquerader is called upon to lace up my Lady Epping's stays, what time the genuine article is dropped into a well by an irate father who thinks the old man has pinched his baby. Amiable nonsense, in a word, which will surely get the guffaws from the populace—a section of cinema-goers who will doubtless also be regaled by the boisterous bonhomie of Lupe Velez as the coy promiser of offspring. Good work also comes from the "old firm" of Elizabeth Risdon and Lydia Bilbrook as Uncle Matt's worse half and Lady Epping respectively, and from Hugh Beaumont as a darkly scheming lawyer of the shyster species.

C. A. W.

"NOTES TO YOU"

WARNER'S. AMERICAN. 652 FT. CERT. "U." REL.: NOT FIXED.

"Looney Tune" black-and-white cartoon wherein the sleep-hungry Porky battles with a ubiquitous cat Caruso. Good popular fun.

Vivian Blaine is scheduled for a big build-up by 20th Century-Fox next season. First she will play the singing feminine lead in "Greenwich Village," a spectacular musical to be produced by William LeBaron.

Two Coming Soon From British Lion

A MUSICAL western and a drama are lined up by British Lion for early trade presentation. They are "Call of the Canyon," on Tuesday, August 24, Studio One, 11; and "A Gentle Gangster," on Thursday, August 26, Studio One, 11.

"Call of the Canyon" was the last picture Autry made as a civilian.

The story, which gives scope for magnificent photography, tells how Gene outwits a gang of hoodlums.

Smiley Burnette and Joe Strauch provide the comedy; Ruth Terry is in charge of the romance, and the Sons of the Pioneers make the music. Joseph Santley directed.

"A Gentle Gangster," starring Barton MacLane and Molly Lamont, is a tough-as-nails story, with a smooth-as-velvet finish, concerning rival gangs of racketeers in the days of speakeasies and bootleg hooch.

Dick Wessell, Joyce Compton and Jack La Rue fit admirably into the ingenious story. Phil Rosen directed.

"MR. LUCKY" FOR LONDON PAVILION

"MR. LUCKY," RKO Radio's eagerly anticipated Cary Grant starring vehicle, opens for a pre-release run at the London Pavilion on Friday.

To be trade shown in London and the provinces on Tuesday next, it is described as one of the greatest comedy dramas ever to reach the screen.

Grant is cast as a confident gambler who meets a pretty society girl, sees his big chance to make capital out of a charity ball she is organising, and finds himself deeply in love with her.

Laraine Day portrays the girl, with Charles Bickford as a tough sea captain, Paul Stewart as Grant's partner and Gladys Cooper as a relief worker. H. C. Potter directed.

WEST END SUCCESS OF "CRASH DIVE"

"CRASH DIVE," 20th Century-Fox's Technicolor epic, has just completed a highly successful three weeks' run at the Tivoli and the New Gallery.

Particularly gratifying, it is stated, was the fact that word-of-mouth caused the second week to beat a splendid first week take and pay-box pressure was maintained to the close of the run.

Lester Matthews has been cast in Paramount's "Ministry of Fear," starring Ray Milland and Marjorie Reynolds.

Letters to the Editor

(Letters should be as brief as possible. Publication does not imply that the Editor necessarily agrees with the views expressed.)

FILM VALUES

To the Editor of THE CINEMA

SIR,—In your account of the discussions at the Manchester and Salford Branch of the C.E.A. on grading and percentages Mr. Snape is reported as stating: "People selling a commodity have the right to grade it according to quality. What applies to other products applies also to films."

His assertion is quite wrong. There is nothing common between film trading and ordinary business. A film cannot be compared with any other article of merchandise. The value of the latter can be fixed but the value of the former varies according to the type of population.

When a motor-car manufacturer turns out, say, 500 cars the last is like the first, the last costs the same as the first and it is right that it should sell for the same price as the first. The same, generally speaking, applies to all kinds of merchandise. The appeal to the public and its response is constant, affected by no such factors as the time of the year or locality.

But no two films are alike and, moreover, the same film may be a howling success in the North and prove a flop in the South. The star that will make them roll in the aisles in North London may send them out gloomy in South London.

It is the exhibitor, not the renter, who studies these differences in appeal and taste. His experience of his public has taught him what it is likely to want or reject and it will simply not do for the renter to tell him what the value of a certain film or a certain star is to his particular theatre. The renters themselves have on occasions had to recognise this all-governing factor and act accordingly.

Film-hire has been going up and up for years. Renters will go on doing what they like as long as exhibitors will content themselves with declarations at meetings. These declarations are vigorous enough but one looks in vain for the action which alone would produce the desired effect.

Yours, etc.,

H. J. MORGENSTERN.

1, Wren Avenue,
London, N.W. 2.

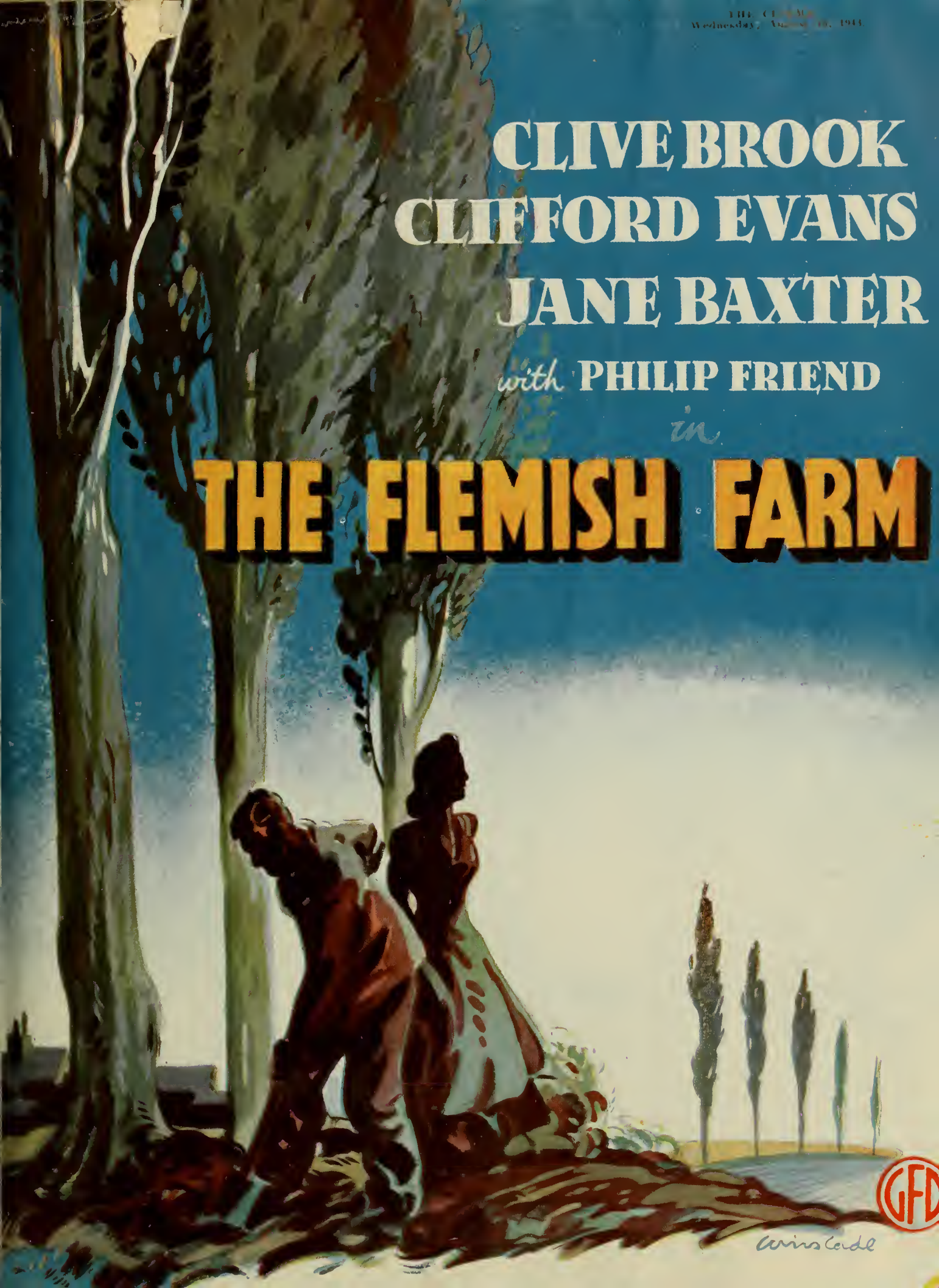
20th Century-Fox's ambitious plans for Dana Andrews involve consideration for the male lead in "Keys to the Kingdom" and "The Eve of St. Mark."

CLIVE BROOK CLIFFORD EVANS JANE BAXTER

with PHILIP FRIEND

in

THE FLEMISH FARM



Winsor



**TRADE
SHOW**

**To-day, Aug. 18,
at 10.30 a.m.
Leicester Square
Theatre**

**Released :
SEPTEMBER 6th, 1943**

STUDIO NEWS

(Continued from page 5.)

They were Tom Walls, Francoise Rosay, Glynis Johns, Merwyn Johns, Esmond Knight, Richard Bird, Sally Ann Howes, Alfred Drayton, Guy Middleton, Valerie White, Philippa Hiatt and Pat McGrath.

NOEL COWARD—TWO CITIES

Exterior shooting on "This Happy Breed" continued last week at Denham.

Several scenes were shot at No. 17, Sycamore Road, Clapham, otherwise a little suburban house reproduced on the lot. This house is a replica of the "composite" house formerly built on stage five, and which in its turn was an exact copy of a house in South London.

One vivid scene showed the departure for the Far East of Queenie (Kay Walsh). For this, essential parts of a P. and O. liner had been constructed. The unit also went last week to Clapham, where they secured interesting shots of a church where Reg goes to marry his boyhood sweetheart.

There remain now action sequences to be filmed some time this week. For one sequence, that of the general strike, a real locomotive will be used.

GAINSBOROUGH

A reconstruction of a tract of fair Islington in the 1870s was Anthony Asquith's scene of action for "Fanny by Gaslight," now in its final stages at Shepherd's Bush. The setting was "The Jolly Bargee" tavern, situated on a cobbled waterfront by the Islington canal.

Over the cobbles in her carriage clatters tight-lipped Cathleen Nesbitt, as the embittered aristocrat Kate Somerford, come to demand that barmaid Fanny (Phyllis Calvert) forgoes her love life with her brother. Asquith also staged love scenes between Fanny and her socialite lover, Harry (Stewart Granger).

The director now takes his unit out into the Hertfordshire countryside for picturesque exteriors.

The new Gainsborough comedy "Give Us the Moon" covered a record number of shots under Val Guest's direction during the first day's shooting at Islington.

Guest has been concentrating on the interior of the Hotel Eisenhower, a post-war luxury hotel which, at the beginning of the story, has no clients. Pyke (Frank Cellier) is tired of working hard while his son Peter (Peter Graves) idles away his days. He turns over the hotel to Peter, and the manager (Gibb McLaughlin) calls the hotel staff together to receive new instructions.

First week's shooting also introduced to films a new child actress, Jean Simmons, of whom director Guest has high hopes. Margaret Lockwood makes her first appearance as Nina in "Give Us the Moon" this week in amusing scenes at an exclusive girls' school.

PAUL SOSKIN

Osmond Borradaile, specially released for "Signed With Their Honour," has arrived from Canada.

Vernon Sewell, who will be taking out a unit early in September to begin exterior work, has returned to London from the North with Philip Thornton, collaborating with him lately on selecting locations.

Thornton has been appointed adviser to the production, as he was on the headquarters staff of 80 Squadron of Gloster Gladiators. The Gladiators are the "star turn" of "Signed With Their Honour," so far as the R.A.F. side of the story is concerned.

TWO CITIES — ANATOLE DE GRUNWALD

"English Without Tears" continues on its merry way at Denham.

Last week, amusing scenes concerning the "language school" run by Penelope Dudley Ward in the magnificent home of her aunt, Lady Christobel (Margaret Rutherford). This school is conducted for the

benefit of the various Allied services. The ballroom of the Mayfair mansion gave Bernard Knowles, lighting expert, and his assistants ample opportunity to gain unusual effects.

TWO CITIES—LAURENCE OLIVIER

Studio shooting started last week on "Henry V." Laurence Olivier is starring and directing, assisted by supervising editor Reginald Beck.

Associate producer Dallas Bower and all those concerned with this venture have reason to be well satisfied with the first sequences shot. These included the scenes in which the French King Charles (Harcourt Williams) and his court learn that the King has already crossed the river Somme.

TWO CITIES—BERNARD MILES

Last week the "The Tawny Pipit" unit started interiors at Shepherd's Bush.

Backgrounds included the village church and school. For these school scenes 20 of the village youngsters who took part in the exteriors came to London.

TWO CITIES

Further scenes showing how the citizen is turned into the soldier were shot last week for "The Way Ahead."

Sequences included those showing a bustling crowd at a railway station. John Laurie

is there, to look bewildered as a recruit making his way to his training centre, Stanley Holloway to look bluff and hearty as another newcomer to the army. Jimmy Hanley and James Donald, also en route for training camp, recline against the buffet counter and sigh for the joys of civilian life.

BRITISH NATIONAL

The week at National Studios has been a particularly busy one. John Baxter was finishing interiors on George Blake's "The Shipbuilders," Oswald Mitchell has been busy watching the recording of music for "Old Mother Riley Overseas," Leslie and Elizabeth Hiscott were working on exteriors for a new subject, and Fred Zelnik with MacLean Rogers was actively preparing a new musical to take the floor following the Riley subject.

Interiors on "The Shipbuilders" were completed on Friday with Clive Brook and Margot Grahame featured. On Monday the first numbers of the production unit left for further sequences on Clydeside.

In the new Mother Riley there is a symphony concert in which the London Symphony Orchestra is featured. Last week the orchestra was down at the studios recording music for this sequence with Harold King in charge of sound and Percival Mackey as musical supervisor. When the filming of this particular scene is shot Stanelli will be seen conducting.

GEORGE KING

Algiers is being reconstructed at Teddington, where George King is making "Candlelight in Algeria" with James Mason and Carla Lehmann.

This past week the vast rooms of the Hotel Mediterranean have been thronged with the Axis pleasure seekers who filled them only a few months ago. Carla Lehmann plays cat-and-mouse with enemy agents against an exotic setting of bemedalled uniforms, beautiful women and romantic music.

"Quo Vadis" advanced a step nearer production at the M.G.M. studio when S. N. Behrman completed the script work. Robert Z. Leonard will direct and Arthur Hornblow, Jr., is the producer. The film will be made in Technicolor, with a multi-star cast.

Another real life adventure in connection with the war is being planned by 20th Century-Fox—"Four Jills and a Jeep"—and its heroines actually took part in it. They are Carole Landis, Martha Raye, Kay Francis and Mitzi Mayfair. Cornel Wilde has the featured male lead.



BRITISH NATIONAL'S

New Singing Discovery

LENI LYNN

WATCH FOR FUTURE ANNOUNCEMENTS

WITHOUT FEAR OR FAVOURTHE CINEMA
Exhibitors' Lightning Guide to Films

PITHY, CLEARLY DEFINED NOTES ON FEATURE FILMS NOW BEING OFFERED. WITH THIS GUIDE EXHIBITORS CAN

THIS WEEK'S

Title.	Type and Entertainment Value.	Suitability.	Viewpoints.
Action in the North Atlantic	Maritime drama; excellent	Outstanding general entertainment; potential box-office record-breaker	Finely co-ordinated narration pays eloquent tribute to Allied merchant seamen in compelling sequence of events faithfully depicting hazards of sea voyages and poignancy or humour of homecomings and departures, all conveyed through powerfully natural characterisations which never dominate broader canvas. Direction extracts utmost from vividly spectacular and suspenseful action passages, through "private lives" angles treated with no less expertness and understanding to register affecting emotionalism, warmly human comedy moving tragedy, many facets of subtle propaganda for merchant seamen and Allied cause. First-class production qualities
Dixie	Minstrelsy comedy-drama; excellent	Major box-office hit for every class of hall	Technicolor photography seen to superb advantage. Theme and treatment appeal powerfully in touching on genesis of nigger minstrelsy with its triumphs and disasters, together with unforced pathos of hero's ill-starred romances. Brilliant staging of minstrel shows proves dominating angle, introducing various lively ditties, naive patter comedy, remarkable climax of introduction of title song. Lashings of supporting comedy
Hers to Hold	Romantic comedy-drama; excellent	Outstanding general entertainment, of smash-hit calibre for legions of Deanna's fans	Star presents most delightful work of career to date, registering irresistible appeal in early romantic comedy exchanges, vocal charm in songs sung to fellow factory-workers, and stirring emotionalism. Plenty of subsidiary comedy from heroine's dithering dad and hero's well-meaning but chumpish buddy
I'll Sell My Life	Murder-mystery melodrama; average	Good melodramatic fare for masses	Development along lines of girl who loves life, takes place of killer, is exposed to all kinds of vengeance, is arrested, confesses to murder, languishes in gaol. Colourful detail against swiftly changing backgrounds
Mexican Spitfire's Blessed Event	Domestic farce; good	Care-free light entertainment for masses; wide title appeal	Leon Errol repeats rollicking portraiture of doddering old peer, and ingenious narration presents ludicrous comedy of errors. Farcical turmoil punched over with piquancy and pep. Some well-staged cabaret dancing
Mr. Lucky	Crook drama; very good	Finely versatile dramatic offering assured of widest appreciation	Early development in gay comedy vein, later narration merging into tense drama. Climax achieves vivid moments of excitement, thrill, suspense. Many interludes of sly comedy touching on patriotic femininity
They Met in the Dark	Espionage drama; very good	Action-packed instance of first-class espionage thriller	Versatile canvas embraces well-knit angles of murder-mystery thrill and mounting drama of hero's quest for vindication; exciting climax. Beautiful production qualities; some lavishly staged cabaret interludes; engaging romantic comedy
Watch on the Rhine	Political drama; very good	Powerful dramatic entertainment, notably for best-class halls	Provocative theme deals emotionally, dramatically and suspensefully with unique situation of German hero's anti-Fascist activities. Narration also comments trenchantly on evils of Fascism and looming menace to civilised world this in course of various eloquent denunciations put in mouth of German hero or understanding wife. Delightful interludes of domestic comedy

DONATION FROM S.O. FUND
REFUSED

(Continued from page 3.)

The sum of £1,700 has been raised by Leicester Cinemas during the year ending June 30. The Leicester Watch Committee has allocated it to various charities, heading the list by The Birmingham and Midlands Cinema Trade Benevolent Fund, which receives £150.

The Salvation Army money was returned on the instructions of Gen. George Carpenter. It was stated that instructions had been issued that the Salvation Army would not in future accept donations raised from Sunday entertainments.

"THEY ASKED FIRST"

Ald. W. E. Wilford, chairman of the Watch Committee, is stated by the Leicester Mercury to have said that when the first list was published in 1941 the Salvation Army was not included. He had a letter complaining of this and pointing out

the great work the Salvation Army was doing in Leicester. There was some money in hand and £25 was sent to the local Salvation Army fund.

This, said Ald. Wilford, was acknowledged with the complaint that it was not a large contribution.

"The Salvation Army," he is quoted as saying, "depends more than any other body on their own Sunday entertainment for the collection of funds."

At Salvation Army H.Q. THE CINEMA was informed yesterday that the Leicester decision involved no change of policy. "It has always been our attitude not to accept contributions from Sunday cinema opening," said a spokesman.

"In Bristol, the Lord Mayor has a fund into which contributions are paid from many sources, such as football matches. There is not the same objection to receiving a donation from that fund, although one source of contribution to it is the Sunday cinemas."

ADVISORY COUNCIL FOR
PRODUCTION

(Continued from page 3.)

the concern of the trade unions on the one hand or the trade associations on the other. Nor would it interfere with present practices or the freedom of action of individual members of these bodies.

"3. That the objects of the Council should be:

"To promote the wider interests of the film production industry by a body which would consider problems common to all sides of the industry;

"To arrange discussions, lectures and the interchange of information from time to time on technical and other matters of general concern to those associated with the industry; and,

"Where this course was jointly thought desirable, to arrange for deputations to Govern-

ment Departments and other bodies.

"4. That the Council should be composed of:

"Four representatives of the B.F.P.A.; two representatives each from the laboratories and the Short Film Producers Association; one representative each from the A.C.T., Equity, the N.A.T.E., the Screenwriters Association, the F.A.A., the Musicians Union and the E.T.U., together with

An independent chairman who should be a public man of standing.

"5. That as the functions of the Council will be those referred to in Clause 3 above, it should have powers to invite or co-opt persons to join it from time to time whose knowledge or assistance might be thought useful, including representatives of the Ministry of Information and the Board of Trade."

BOOKING GUIDE

[ALL RIGHTS RESERVED]

Trade Shown from August 11 to August 17

IMMEDIATELY ASCERTAIN THE ESSENTIALS AND BOX OFFICE VALUE OF FILMS BEFORE ACTUALLY SIGNING CONTRACTS
ADDITIONS

Star.	Origin and System.	Story.	Direction.	Acting.	Reviewed.	Renter.	Length.	Cert.	Reg. No.	Release.
Hamphrey Bogart	American...RCA	Gripping.....	Masterly.....	Brilliant.....	Aug. 13	Warners ...	11456 ft.	A ...	— ...	Sept. 13
ing Crosby	American...W.E.	Slight but engaging	Masterly.....	Brilliant.....	Aug. 13	Paramount	8082 ft.	U ...	— ...	—
anna Durbin	American...W.E.	Charming	Polished	Attractive	Aug. 13	G.F.D. ...	8487 ft.	U ...	— ...	Oct. 4
ose Hobart.....	American...W.E.	Ingenious	Capable	Vigorous.....	Aug. 13	Renown ...	5400 ft.	A ...	— ..	—
pe Velez	American...RCA	Zany	Lively.....	Animated	Aug. 18	RKO Radio	5698 ft.	A ...	— ...	—
ry Grant	American...RCA	Tingling.....	Excellent	Brilliant.....	Aug. 18	RKO Radio	8941 ft.	A ...	— ...	—
nes Mason.....	British...RCA	Eventful.....	Artistic	Powerful.....	Aug. 13	G.F.D. ...	9365 ft.	U ...	— ...	Nov. 1
tte Davis	American...RCA	Thoughtful ...	Sensitive	Beautiful	Aug. 13	Warners ...	10058 ft.	U ...	— ...	—

MANAGERS NOT TO
SEPARATE

(Continued from page 3.)

N.A.T.E. could not improve on the present arrangement.

SCOPE OF LOYALTY

"It is absurd to talk about 'loyalties' in this direction. The C.M.A. would rightly not take into its ranks managers who confused membership of their trade union with loyalty to their employer. Loyalty and discipline will be strengthened rather than weakened by membership of the C.M.A.

"It would be quite proper for employers by negotiation with the C.M.A. to have the special relationship which exists between employers and their managers defined, protected and safeguarded. But this cannot, nor will not, be done by the managers having to abrogate their civic rights and choice of protective association, or its form.

"We need to ascertain whether any form of loyalty is to be one-sided. Is the employer to escape the obligations of loyalty, both as an employer and as a citizen? In these days of trustification, to whom is the loyalty due? To other salaried executives or to thousands of unknown and disinterested shareholders?

"These and other considerations can be dealt with only by discussion and agreed policies between organised employers and their equally freely organised managers."

Joan Bennett will report at 20th Century-Fox studios shortly and will co-star in an original story, tentatively titled "How To Be Attractive." Robert T. Kane will produce.

Shooting has begun on Gregor Rabinovitch's initial production for United Artists release, "The Girl from Leningrad," with Anna Sten and Kent Smith in the featured roles, directed by Fedor Ozep.

PRODUCERS TO PREPARE
PLAN

(Continued from page 3.)

reply to the questionnaire sent to the Association by the Board of Trade. This asked for details of the trades' probable needs in studio space and labour after the cessation of hostilities.

These replies will later be compiled into a memorandum by the Association for submission to the Board.

Introducing the discussion, Mr. Gaitskell explained that a number of letters on the same lines had been sent to trade associations in various industries.

He said that although films as an article of export could not at the moment compare in importance with the major industries of the country, there was undoubtedly something in the expression "trade follows the film."

It was well appreciated that the success of the industry in making first-class films depended on the size of the market.

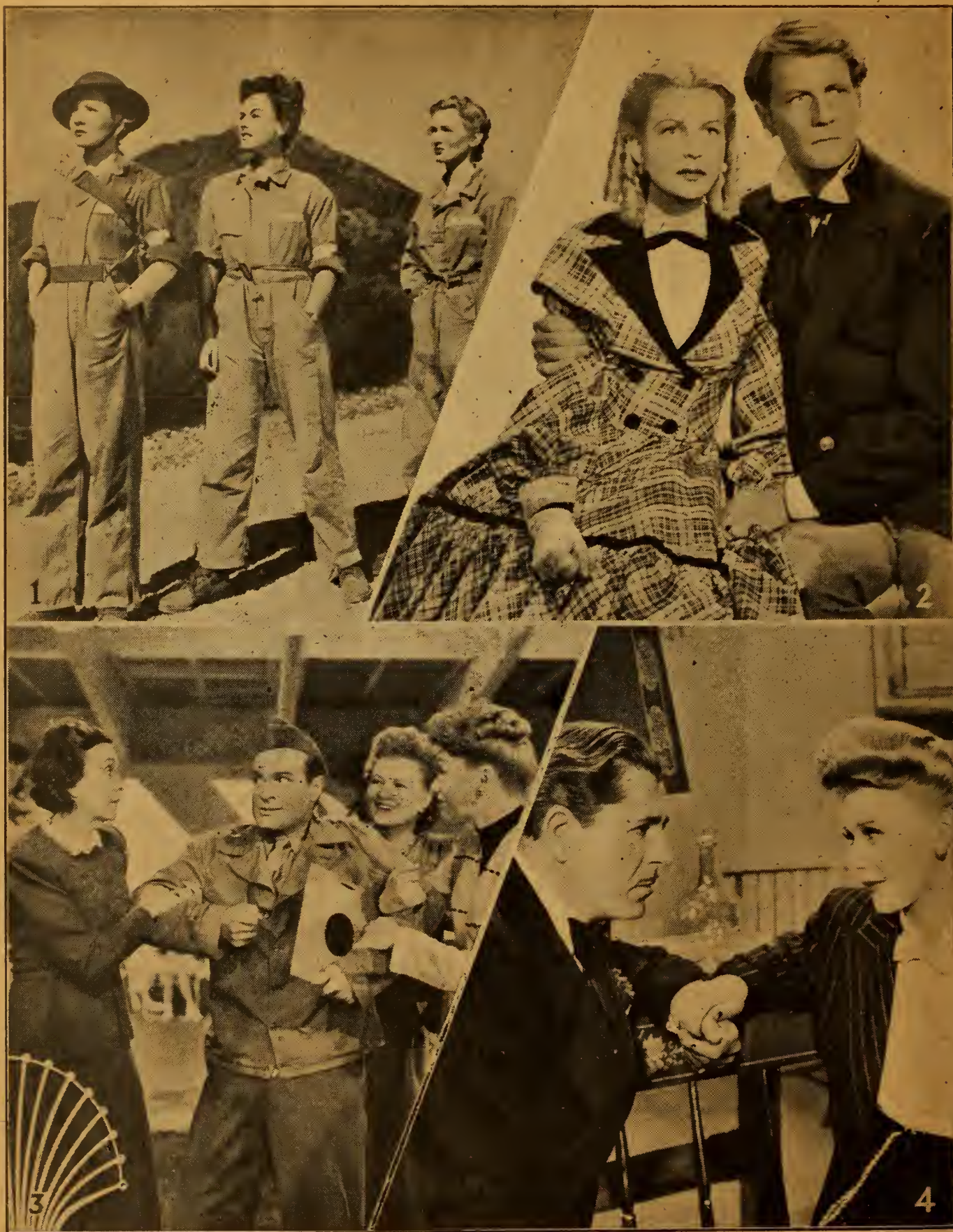
Mr. Balcon estimated that

about three to six months would be required to give the full information asked for by the Board of Trade.

Carmen Miranda has been given a co-starring role in the new 20th Century-Fox Technicolor musical, "Greenwich Village." Walter Lang will direct for producer William LeBaron.

Barry Fitzgerald has been signed by Paramount to play a gruff, elderly priest in the new Bing Crosby musical, tentatively called "The Padre."

Susan Hayward has been signed by Samuel Bronston for the feminine lead in his forthcoming United Artists picture "The Life of Jack London." On loan from Paramount, she will appear as Charmain London, wife of the famous author, who will be portrayed by Michael O'Shea.



Glimpses of forthcoming major offerings from Paramount: (1) "SO PROUDLY WE HAIL," starring Claudette Colbert, Paulette Goddard, Veronica Lake; (2) "TRIUMPH OVER PAIN," teaming Joel McCrea with Betty Field; (3) that man Hope again in "LET'S FACE IT"—Betty Hutton is Bob's partner; and (4) "LADY IN THE DARK," Ginger Rogers's latest.

Plea for Stock Allocation for Short Subjects

THE contention that short film production is being jeopardised by film stock rationing is made in letters sent to the Board of Trade by Mr. Horace Shepherd, chief of Inspiration Pictures.

The correspondence arose from a suggestion that special allocations should be provided for distributing commercial shorts. The Board of Trade replied to this that, in view of the additional footage that would be required, they were not prepared to adopt the suggestion.

"RESTRICT OUTPUT"

It rested with a producer, said the Board of Trade, to restrict the number of his productions to those for which he was able to find a renter who was willing and able to provide the distribution prints.

Mr. Shepherd replied that it had not been possible to arrange any contract in advance for any short subject for the last five years.

It was fallacious, he said, to assume that a renter would select films for printing which the public would find most attractive. The renter had to use all his stock on the material that had cost him the most money to produce, to get his money back.

He accuses the Board of Trade of meaning that they were prepared to let the unsponsored commercial short film disappear from the market.

ONLY SAFEGUARD

The only way to safeguard the short industry, he said, was to grant the producer a supply of distribution prints.

In one letter during the correspondence the Board of Trade wrote: "The supply of film stock for prints of entertainment films is now strictly limited, and, subject always to quota requirements, the Board wish the available stock to be used for those types of film which the public will find most attractive."

Noel Madison has been signed by Paramount as dialogue director on the Technicolor version of Daphne du Maurier's novel, "Frenchman's Creek."

Preston Sturges has now added song writing to his other talents. He has written two numbers for his new picture, "Hail the Conquering Hero," which will be a Preston Sturges production, directed by Preston Sturges, from an original story by Preston Sturges!

G.F.D. To-day: 'The Flemish Farm'

G.F.D. are trade showing "The Flemish Farm," a Two Cities film at the Leicester Square Theatre to-day at 10.30 a.m.

This vivid screen version of a true happening stars Clive Brook, Clifford Evans and Jane Baxter, and among the supporting cast are Mary Jerrold and Ronald Squire. The film deals with the heroic journey undertaken by a young Belgian airman to recover the flag of his regiment.

One of the most moving incidents in the picture is the meeting between the pilot and his mother after a long separation as a result of the war. A tensely dramatic moment is when the airman is trying to escape with the flag across a river into unoccupied territory.

"The Flemish Farm" was directed by Jeffrey Dell who, with his wife Jill Dell was responsible for the screen story. The film was produced by Sydney Box and will be released by G.F.D. on September 6.

Sinatra "Catches On" At Manchester

FRANK SINATRA, the "crooning celebrity," seems to have set the cat among the pigeons.

All records that have stood throughout the history of the theatre have been smashed this week at the Deansgate, Manchester — broken by the Columbia musical, "Reveille With Beverly," in which Sinatra appears. This record-of-all-time was established on the first day, with an opening of unprecedented business.

PLANNING A WEEK OF WORKERS' FILM SHOWS

THE question of holding a week's film shows under the auspices of the Workers' Film Association was discussed at a meeting of the Camborne-Redruth Trades Council. Reference was made to the restriction on accommodation in the town. A member commented: "The people prefer to go to the cinema."

C.E.M.A. FILM SHOWS IN WEST COUNTRY

A SERIES of film shows in West Country towns is being given by C.E.M.A. They have been so arranged to precede by a few days concerts which the organisation gives in the town. C.E.M.A. is also arranging to run plays in local halls or British Restaurants in a number of towns in the Western territory.

K.P.E.A. to Set Up Its General Council

BECAUSE of "important matters affecting projectionists," the N.A.T.E. has decided that the Projectionists and Engineers' Association — the K.P.E.A. — should establish its general council at once, instead of waiting until January as required in the constitution.

A memorandum has been issued to all the branches, instructing them in the methods of appointment.

The projectionist members of the divisional committees are to constitute the K.P.E.A. regional councils.

Matters of common interest to all sections of employees are to be dealt with at divisional committees of the N.A.T.E., but under the new conditions laid down in the N.A.T.E. instructions, the Regional Councils, consisting of projectionists only, will deal with matters which are special to projectionists only, such as film preservation and technical training.

Aerial Thrills Tomorrow from Radio

AN important film on RKO Radio's current schedule, "Bombardier," with Pat O'Brien and Randolph Scott in the co-starring roles, will be trade shown at the Cambridge tomorrow, at 10.30.

The story revolves around the establishment of a school for bombardiers under the charge of O'Brien with Scott as his assistant. The highly interesting details of a bombardier's life are vividly shown, and the film ends with an attack on Japanese war factories.

Anne Shirley has the leading feminine role in a picture which is said to offer remarkable and thrilling aerial sequences. Richard Wallace directed.

BAN ON DANCING

COMPLAINTS about Sunday night dancing have been made to Armadale (West Lothian) Town Council.

Baillie O'Brien asked what powers the council had to deal with overcrowding at entertainments and Sunday dancing.

Provost McKeown: You can take it there will be no more Sunday night dancing in Armadale.

Marjorie Reynolds has been chosen for the starring role with Ray Milland in Paramount's "Ministry of Fear." Fritz Lang directs the picture, the cast of which also includes Carl Esmond, Lester Matthews, Alan Napier and Erskine Sanford.

Gay Musical Today from M.G.M.

RED SKELTON, Eleanor Powell, and Jimmy Dorsey and his band appear for the first time together in M.G.M.'s song-splashed comedy, "I Dood It," to be trade shown by that company in their own theatre to-day at 11 and 2.30.

Running the gamut of hilarity, music, romance, adventure and drama, the production spotlights Red at his zany best. As the object of Skelton's affections, Eleanor Powell has the most spectacular dancing assignments of her career. For a lavish "So Long Sarah Jane" number, a lariat spinning, tap dancing sequence, the shapely star put in 16 weeks of strenuous work.

There's still more entertainment with Jimmy Dorsey and his jivers on tap for music. Vincente Minnelli makes his second M.G.M. picture with "I Dood It," and Jack Cummings produced.

U.S. Records For Roy Rogers Films

REPUBLIC claims for its two newest ogers films, "King of the Cowboys" and "Song of Texas," a unique record for first-run bookings in a single city. News reaching Mr. Sam Smith, managing director of British Lion, from Republic's Herbert J. Yates, intimates that "Song of Texas" has been booked into 15 first-run key city cinemas in the U.S., in addition to first-run bookings in New York and Chicago.

More than 130 theatres in Chicago and its suburbs played "King of the Cowboys" during July, and further bookings continue to roll in. It is reported that never before has the Windy City been so completely blanketed.

The high increase in Rogers' bookings has been apparent in this country too, say British Lion, particularly since the release of Rogers' first Gold Medal production "Idaho."

It is anticipated that the trend will become even more apparent with the availability of "Heart of the Golden West," "King of the Cowboys," "Silver Spurs" and "Song of Texas."

"Heart of the Golden West" will be included in British Lion's next trade show group.

20th - Fox have signed Edward G. Robinson for the starring role in "Tampico." Victor McLaglen, too, has been announced for a major role in this production which Lother Mendes will direct.



That lovable character Schweik, familiar to readers of the successful book "Good Soldier Schweik," makes his screen bow in "SCHWEIK'S NEW ADVENTURES," an Eden Film Production, to be trade shown at the Cambridge on August 27 at 2.30. Distributed by Coronel Pictures, this British feature has Lloyd Pearson, George Carney, Julien Mitchell, Richard Attenborough and Margaret McGrath in key roles.

Soskin's Film Of "White Captive" in Technicolor From G.F.D. To-morrow

PAUL SOSKIN'S production of the famous stage success "Dear Octopus," by Dodie Smith, will be trade shown by G.F.D. at the Leicester Square Theatre at 10.30 a.m. on August 25.

"Dear Octopus" reminds us of a side of our lives which war conditions have forced us to place in a treasured corner of our minds—the part of life which belongs to the family. The personal problems of living and the qualities of family love and unity which made Soskin's production of "Quiet Wedding" a box-office triumph are present again in this new comedy and romance of family affairs.

"Dear Octopus" stars Margaret Lockwood and Michael Wilding, with a large cast of favourite players, including Roland Culver, Basil Radford, Celia Johnson and many more. It is a Gainsborough picture directed by Harold French, for release by G.F.D.

Cinema Must Be Altered After 20 Years

THE Licensing Committee of the Rhyl Council made a structural alteration to an exit of the Queen's Theatre a condition of the licence renewal.

The owners of the theatre, Rhyl Entertainments, wrote to the Licensing Committee pointing out that the emergency exit is exactly as it has been since the opening of the theatre, and has been inspected and approved each year by the Licensing Committee without any criticism being offered. The theatre has been licensed for 20 years.

The Licensing Committee has decided to modify the alterations previously required, but has indicated the work they want done.

"HIT PARADE" TO STAY IN WEST END

MR. S. A. MYERS, general manager of British Lion, announces that Republic's "Hit Parade of 1943," starring John Carroll and Susan Hayward, will play the Astoria, Charing Cross Road, for a season commencing August 22. This will be the second West End pre-release of this lavish musical, which is at present playing to packed houses at the Regal, Marble Arch.

Supporting "Hit Parade of 1943" at the Astoria will be the Jane Withers musical "Johnny Doughboy."

Paramount producers William Pine and William Thomas have signed Russell Hayden to a three-picture contract.

G.F.D. are presenting Universal's Technicolor romance "White Captive," to the trade to-morrow at the Leicester Square Theatre at 10.30 a.m.

This spectacular George Wagner production stars Maria Montez, Jon Hall and Sabu—repeating the successful partnership of "Arabian Nights." Set in the carefree South Sea Islands, the story has thrills, romance and the colourful backgrounds of native settings. The glamorous Maria Montez displays her charms as an island princess, with Jon Hall as her fisherman lover, and the agile Sabu both making and mending trouble in his impish fashion.

Directed by Arthur Lubin, "White Captive" has a distinguished supporting cast that includes Thomas Gomez, Sidney Toler, Paul Guilfoyle, Turhan Bey and Don Terry. Release date is October 25.

Korda Super From Ealing Next Week

EALING distribution's re-issue of Sir Alexander Korda's spectacular masterpiece in Technicolor, "The Four Feathers," is to be screened at the Cambridge at 2.30 on Monday next. "The Four Feathers," stars John Clements, Ralph Richardson, C. Aubrey Smith and June Duprez. It is a screen version of the famous novel by A. E. W. Mason. Zoltan Korda directed.

The film, which at the time of its release was hailed by Press and public as one of Korda's best, is bound to delight once more audiences not only at the Empire, Leicester Square, where Mr. S. Eckman, Jr., has booked the picture for a West End run starting on Friday, August 27, but in every situation where it is played.

Kitchener's military activities provide the intensely exciting background to a moving human drama. Production high-lights are the spectacular scenes filmed abroad and the settings designed in colour by Vincent Korda. Thousands of native extras add to the realism of the picture.

Collection for French Prisoners of War

AS a result of a collection made at the Central Cinema, Reading, during the showing of "To-morrow We Live," a sum of £76 has been contributed to the fund in aid of French prisoners of war.

Musical Comedy from RKO To-day

A GAY, sparkling musical comedy, RKO Radio's "Cinderella Swings It," with Guy Kibbee and Gloria Warren in the principal roles, is to be screened to the trade at the Rialto to-day, at 10.30.

Dealing with Kibbee's efforts to launch a concert and obtain for Miss Warren a chance of a career on Broadway, the film offers a three-cornered romance with Dick Hogan, Helen Parrish and Gloria Warren as the participants, as well as excellent comedy.

Jerrold T. Brandt is credited with the production and Christy Cabanne directed.

RADIO'S ALL-STAR FILM STILL SCORES

REPORTS from cinemas screening "Forever and a Day" on the second week of London release tell of the brilliant box-office figures grossed by the all-star RKO Radio triumph.

Large queues are reported, while audience re-action is on the same enthusiastic scale which marked the eight-week run of the film at the Leicester Square Theatre.

"Forever and a Day" opens in South London this week and commences its provincial activities early next month.

Patriotic Song Written By Cardiff Organist

THE words of the well-known patriotic song, "Britain Calling," have been set to music by Mr. Reginald J. Sims, F.R.C.O., M.R.T.S., assistant manager and organist of the Empire, Cardiff, a post he took over following the recent death of Mr. Arthur Manning.

Mr. Sims was solo organist at an Eastbourne theatre for a number of years.

NEW THOUGHTS ON S.O.

THE Haverfordwest Council of West Wales has decided to review the subject of Sunday opening in the town at their October meeting.

Paul Muni is to make another film for Columbia. This new starring vehicle, under the tentative title of "At Night We Dream," will be Lou Edelman's first production under his new producing contract with Columbia and will go into preparation shortly. It will follow the Cary Grant starring picture, "My Client Curley," on the Columbia production schedule.

"Best Sellers" And Stage Hits On New 20th-Fox Schedule

TWENTY best-sellers, 10 stage hits, 13 musicals and 14 original stories are listed among the 20th Century-Fox properties for production during the remainder of 1943 and next year.

The best-sellers include "The Song of Bernadette," "Jane Eyre," "Guadalcanal Diary," completed or in the cutting rooms; "Happy Land," "One Destiny," "Keys of the Kingdom," "Lifeboat," "State Fair," "Ambassador Dodd's Diary," "Laura," "Victor Hugo," "Only the Stars are Neutral," "Col. Effingham's Raid," "Flight Surgeon," "Torpedo Squadron 8," "Salute to a Lady," "I Escaped from Hong Kong," "Last Train from Berlin," and "A Tree Grows in Brooklyn."

The stage hits include "Claudia," already completed, "Holy Matrimony," being edited, "Lady in Ermine," "Eve of St. Mark," "Something for the Boys," "Bird of Paradise," "The Russian People," "By Jupiter" and "Flare Path."

Among the musicals are "Sweet Rosie O'Grady," "The Girls He Left Behind," and "Wintertime" in the cutting rooms; "Pin-Up Girl," "Greenwich Village," "Where Do We Go from Here?" "State Fair," "By Jupiter," "New Orleans," "Mexico City," "Something for the Boys," "Stars and Stripes Forever" and "And the Yanks Laugh."

Fourth Rialto Week For "Blimp"

THE sensational "The Life and Death of Colonel Blimp" is now in its third week at the Rialto and is doing such phenomenal business that it is being retained for yet a further week.

Two Decisions

TWO recent decisions by licensing authorities were:

STAINES.—Morning cinemas are to be allowed for the benefit of war workers on night shifts.

CARLISLE.—The magistrates declined to permit a Sunday afternoon concert by the Halle Orchestra on the ground that it was not for a charitable purpose. It was later reported that they had reversed their decision.

George Jessel starts his contract as a producer at 20th Century-Fox studios this week. His first film is "And the Yanks Laugh."

UP AND DOWN THE STREET

(Continued from page 6.)

was one of the pioneers in this field. I was interested to hear that a big programme is likely to be announced a little later.

CAPT. J. STAFFORD POOLE, well-known trade figure in Edinburgh, has arrived back in this country. He is O.C. Cinemas, Middle East Forces. Capt. Poole, who was a regular attendant at meetings of the Edinburgh Section of the C.E.A., is the son of Coun. J. R. Poole, Edinburgh's only cinema trade representative on the City Council. In peace days he took an active part in the management of Coun. Poole's two Edinburgh cinemas.

I SEE that vandalism has been worrying the folk in the United States quite as much as it has been troubling exhibitors over here. But they seem to have lively ideas over there as to what is to be done about it.

IN Detroit, for instance, we are told that exhibitors assert "that the only way to control juvenile delinquency is by a suitable show of authority. Some have advocated the stationing of uniformed guards or policemen with visible revolvers in all theatres anticipating trouble."

THAT'S a new one. If we're going to have revolvers shown to stop naughty boys from slashing seats, we might extend the idea a bit. You can imagine an exhibitor coming out to meet a film salesman, gently fingering his tommy-gun, and others backing up their pleas for a Planning Committee by attending the General Council in tanks.

IN a letter headed "Magdalen College, Oxford," comes the information that a new film, "A Sentimental Journey," will be given its premiere in London on October 1. Made by Torch Films, a new company founded by a Peter Brook, the picture is a non-commercial venture the profits from which will go to the Stalingrad Hospital Fund. Further, a special Russian version of the subject will be presented to the Soviet Government.

EXACTLY who Torch Films are is a bit of a mystery, but that imposing heading on the paper suggests they might be a group of undergraduates. Anyway, they plan another production in the New Year, this time a commercial proposition.

Trade Shows

LONDON.

Wed., Aug. 18.—Cinderella Swings It, RKO RADIO, Rialto, 10.30. Flemish Farm, G.F.D., Leicester Sq. Th., 10.30. I Dood It, M.G.M., O.T., 11 and 2.30. The Irish In Us, WARNER, O.T., 2.30.

Thurs., Aug. 19.—Bombardier, RKO RADIO, Cambridge, 10.30. The Sisters, WARNER, O.T., 2.30. The White Captive, G.F.D., Leicester Sq. Th., 10.30.

Fri., Aug. 20.—Stage to Chino, RKO RADIO, O.T., 10.30. Somewhere in Civvies, BUTCHER'S, Cambridge, 2.30. Robin Hood, WARNER, O.T., 2.30.

Mon., Aug. 23.—8 Shorts, RKO RADIO, O.T., 10.30. Four Feathers, EALING, Cambridge, 2.30.

Tues., Aug. 24.—Mr. Lucky, RKO RADIO, Cambridge, 2.30. Call of the Canyon, BRITISH LION, Studio One, 11.

Wed., Aug. 25.—Dear Octopus, G.F.D., Leicester Sq. Th., 10.30.

Thurs., Aug. 26.—A Gentle Gangster, BRITISH LION, Studio One, 11.

Fri., Aug. 27.—12 Shorts, PARAMOUNT, O.T., 10.30. Schweik's New Adventures, EDEN, Cambridge, 2.30.

BELFAST.

Wed., Aug. 25.—They Met in the Dark, G.F.D., Classic, 10.45.

BIRMINGHAM.

Fri., Aug. 20.—Coney Island, FOX, Scala, 10.30. Action in the North Atlantic, WARNER, Forum, 10.15. I Dood It, M.G.M., Futurist, 10.30.

Mon., Aug. 23.—Stage to Chino, RKO, Tatler, 10.30.

Tues., Aug. 24.—White Captive, G.F.D., Futurist, 10.30. My Friend Flicka, FOX, Scala, 10.30. Mr. Lucky, RKO, Forum, 10.30. Somewhere in Civvies, BUTCHER'S, West End, 10.30.

Wed., Aug. 25.—They Met in the Dark, G.F.D., Scala, 10.30. Bombardier, RKO, West End, 10.30. Four Feathers, EALING, Forum, 10.30.

Thurs., Aug. 26.—Cinderella Swings It, RKO, Scala, 10.30.

Fri., Aug. 27.—Mexican Spitfire's Blessed Event, RKO, Scala, 10.30. Call of the Canyon, B. LION, Forum, 10.30.

CARDIFF.

Fri., Aug. 20.—Watch on the Rhine, WARNER, Olympia, 10.30. Du Barry Was a Lady, M.G.M., Park Hall, 10.45.

Mon., Aug. 23.—Stage to Chino, RKO, Park Hall, 10.30.

Tues., Aug. 24.—Action in the North Atlantic, WARNER, Olympia, 10.30. Mr. Lucky, RKO, Odeon, 10.30. There Goes My Heart, RENOWN, Park Hall, 10.45. Somewhere in Civvies, BUTCHER'S, Capitol, 11.

Wed., Aug. 25.—I Dood It, M.G.M., Park Hall, 10.45. Bombardier, RKO, Empire, 10.30.

Thurs., Aug. 26.—Cinderella Swings It, RKO, Park Hall, 10.30.

Fri., Aug. 27.—They Met in the Dark, G.F.D., Capitol, 10.45. Mexican Spitfire's Blessed Event, RKO, Park Hall, 10.30. Four Feathers, EALING, Empire, 10.45.

GLASGOW.

Fri., Aug. 20.—Watch on the Rhine, WARNER, Regal, 10.30. I Dood It, M.G.M., Regent, 10.45. My Friend Flicka, FOX, La Scala, 10.45.

Mon., Aug. 23.—Stage to Chino, RKO, Regent, 10.30.

Tues., Aug. 24.—Dixie, PARAMOUNT, Playhouse, 10.45. Action in the North Atlantic, WARNER, Regal, 10.30. Mr. Lucky, RKO, Picture House, 10.30.

Wed., Aug. 25.—Hitler's Madman, M.G.M., La Scala, 10.45. Bombardier, RKO, Regal, 10.30.

Thurs., Aug. 26.—Cinderella Swings It, RKO, La Scala, 10.30. Four Feathers, EALING, Regal, 10.30.

Fri., Aug. 27.—Mexican Spitfire's Blessed Event, RKO, La Scala, 10.30. Somewhere in Civvies, BUTCHER'S,

Regal, 10.45. Call of the Canyon, B. LION, Cranston's, 10.45.

LEEDS.

Fri., Aug. 20.—Watch on the Rhine, WARNER, Ritz, 10.30. Bombers Moon, FOX, Tower, 10.45.

Tues., Aug. 24.—Mr. Lucky, RKO, Ritz, 10.30. Topper Takes a Trip, RENOWN, Tower, 10.30. Somewhere in Civvies, BUTCHER'S, Scala, 10.45.

Wed., Aug. 25.—Bombardier, RKO, Scala, 10.30. There Goes My Heart, RENOWN, Tower, 10.30.

Thurs., Aug. 26.—I Dood It, M.G.M., Scala, 10.15. Cinderella Swings It, RKO, Tatler, 10.30. City of Missing Girls, RENOWN, Tower, 10.30. Call of the Canyon, B. LION, Ritz, 10.30.

Fri., Aug. 27.—Coney Island, FOX, Tower, 10.45. Mexican Spitfire's Blessed Event, 10.30.

LIVERPOOL.

Fri., Aug. 20.—Salute to the Marines, M.G.M., Scala, 10.30.

Mon., Aug. 23.—Stage to Chino, RKO, Scala, 10.30.

Tues., Aug. 24.—Dixie, PARAMOUNT, Futurist, 10.45. Mr. Lucky, RKO, Trocadero, 10.30. Four Feathers, EALING, Forum, 10.30.

Wed., Aug. 25.—I Dood It, M.G.M., Majestic, 10.45. They Met in the Dark, G.F.D., Scala, 10.45. Bombardier, RKO, Forum, 10.30.

Thurs., Aug. 26.—My Friend Flicka, FOX, Majestic, 10.45. Cinderella Swings It, RKO, Scala, 10.30.

Fri., Aug. 27.—Mexican Spitfire's Blessed Event, RKO, Futurist, 10.30. Somewhere in Civvies, Forum, 10.45.

MANCHESTER.

Fri., Aug. 20.—Watch on the Rhine, WARNER, O.T., 10.45 and 2.30. I Dood It, M.G.M., Market St., 10.30.

Mon., Aug. 23.—Stage to Chino, RKO, Gaity, 10.30.

Tues., Aug. 24.—Mr. Lucky, RKO, Gaumont, 10.30. Somewhere in Civvies, BUTCHER'S, Theatre Royal, 10.45. Wrongly Accused; Black Shadow, COLUMBIA, Gaity, 10.45.

Wed., Aug. 25.—Bombardier, RKO, Theatre Royal, 10.30. Four Feathers, EALING, Gaumont, 10.40.

Thurs., Aug. 26.—White Captive, G.F.D., Theatre Royal, 10.45. Cinderella Swings It, RKO, Gaity, 10.30.

Fri., Aug. 27.—My Friend Flicka, FOX, Gaumont, 10.45. Dixie, PARAMOUNT, Theatre Royal, 10.45. Mexican Spitfire's Blessed Event, RKO, Market St., 10.30. Jacaré; The Iron Road, UNITED, Gaity, 10.30. Call of the Canyon, B. LION, New Oxford, 10.45.

NEWCASTLE.

Fri., Aug. 20.—Action in the North Atlantic, WARNER, Haymarket, 10.30. Hitler's Madman, M.G.M., Essoldo, 10.30.

Mon., Aug. 23.—Stage to Chino, RKO, Tatler, 10.30.

Tues., Aug. 24.—Watch on the Rhine, WARNER, Haymarket, 10.30. Mr. Lucky, RKO, Queen's, 10.30. Somewhere in Civvies, BUTCHER'S, Essoldo, 10.45.

Wed., Aug. 25.—I Dood It, M.G.M., Grainger, 10.45. They Met in the Dark, G.F.D., Stoll, 10.45. Bombardier, RKO, Haymarket, 10.30. Call of the Canyon, B. LION, Essoldo, 10.45.

Thurs., Aug. 26.—Cinderella Swings It, RKO, Essoldo, 10.30.

Fri., Aug. 27.—Mexican Spitfire's Blessed Event, RKO, Essoldo, 10.30. Four Feathers, EALING, Queen's, 10.45.

NOTTINGHAM.

Fri., Aug. 20.—I Dood It, M.G.M., Scala, 10.15.

Mon., Aug. 23.—Stage to Chino, RKO, News House, 10.30.

Tues., Aug. 24.—Watch on the Rhine, WARNER, Carlton, 10.45. Mr. Lucky, RKO, Ritz, 10.30. Before the Raid, M.G.M., Scala, 10.30.

Wed., Aug. 25.—They Met in the Dark, G.F.D., Ritz, 10.45. Bombardier, RKO, Elite, 10.30.

Thurs., Aug. 26.—Cinderella Swings It, RKO, News House, 10.30. Salute to the Marines, M.G.M., Scala, 10.15.

Fri., Aug. 27.—Mexican Spitfire's Blessed Event, RKO, News House, 10.30. Four Feathers, EALING, Ritz, 10.30. Somewhere in Civvies, BUTCHER'S, Scala, 11.

SHEFFIELD.

Fri., Aug. 20.—Before the Raid, M.G.M., Cinema House, 10.30.

Tues., Aug. 24.—I Dood It, M.G.M., Cinema House, 10.15. Mr. Lucky, RKO, Hippodrome, 10.30.

Wed., Aug. 25.—Bombardier, RKO, Hippodrome, 10.30. Coney Island, FOX, Union St., 10.30. Redhead From Manhattan, COLUMBIA, Cinema House, 10.30.

Thurs., Aug. 26.—Cinderella Swings It, RKO, Cinema House, 10.30.

Fri., Aug. 27.—Mexican Spitfire's Blessed Event, RKO, Cinema House, 10.30. Somewhere in Civvies, BUTCHER'S, Hippodrome, 10.45.

FOR REGISTRATION

LONDON.

Tues., Aug. 24.—Call of the Canyon, BRITISH LION, Studio One, 11.

Wed., Aug. 25.—Dear Octopus, G.F.D., Leicester Sq. Th., 10.30.

Thurs., Aug. 26.—A Gentle Gangster, BRITISH LION, Studio One, 11.

Tues., Aug. 31.—Romance of the Rockies; Strange to Relate, NEW REALM, Rialto, 10.30.

Lionel Barrymore has just signed a new long-term contract with M.G.M. He is starting his eighteenth year with the studio. His first picture was "The Barrier" in 1925. "Three Men in White," the latest in the Dr. Gillespie series, will be his first under the new contract.

The first picture Katharine Hepburn will make for M.G.M. under her new long-term contract will be "Without Love," in which she starred on Broadway. The play was written by Philip Barry, who also wrote "The Philadelphia Story."

George Sidney, who has just completed directing "Thousands Cheer," with Kathryn Grayson, Gene Kelly and Jose Iturbi, has been rewarded by M.G.M. executives who consider the production one of its most important new pictures. He has been assigned to direct "Mr. Co-Ed," starring Red Skelton, another Metro musical.

M.G.M. announces that Sidney Blackmer will appear as Press agent for Ginny Simms in "Broadway Rhythm," while Henry O'Neill has been added to the cast of "A Guy Named Joe."

M.G.M. announces that it will produce a musical, in Technicolor, "Frankie From Frisco," probably with Lana Turner as star, about San Francisco before the fire. Based on an original by Robert Hopkins, it will be produced by Arthur Hornblow, Jr.



To-morrow sees the trade show of RKO Radio's "BOMBARDIER." Aerial drama on the big scale, it stars Pat O'Brien and Randolph Scott, with Anne Shirley, Eddie Albert, Walter Reed and Barton MacLane featured.

The CINEMA

NEWS AND PROPERTY GAZETTE

1/-

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All communications should be sent to the Advertisement Manager, "The Cinema," 80/82, Wardour Street.

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Telegrams: "Faddist, Rath, London."

CLASSIFIED ADVERTISEMENTS.
SITUATIONS WANTED.—One Shilling for 20 words. 1d. per word thereafter.

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The latest time for receiving copy for these pages is first post Tuesday morning. Any advertisement received after this time will be held over until the following week's issue.

SITUATIONS VACANT.

None of the advertisements below relates to a woman between 18 and 40 unless such a woman (a) has living with her a child of hers under the age of 14 or (b) is registered under the Blind Persons Acts or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

MANAGER required for the Hermitage Cinema, Ascot.—Apply in writing, stating salary required, to London and Provincial Cinemas, Ltd., 150, Southampton Row, London, W.C.1.

OPERATORS, ALL GRADES, FOR CINEMAS IN AND AROUND LONDON. PERMANENT POSITIONS WITH GOOD WAGES AND WORKING CONDITIONS. APPLICATIONS IN CONFIDENCE.—APPLY BOX T8670, "THE CINEMA," 80-82, WARDOUR STREET, W.1.

CHIEF operator required at once. Fully experienced Kalee 11, R.C.A. Plenum Plant, etc. Good wages for right man.—Regal, Highams Park, Larkwood 1888.

A COMPETENT Comptometer Operator, also experienced Barring Clerk, required by a major film renting company evacuated about 20 miles outside London.—Box T8712, THE CINEMA, 80-82, Wardour Street, W.1.

WANTED, second operator. Modern equipment. Top wages.—Apply Regal, Kennington, S.E.11. 'Phone: Reliance 1394.

MANAGER wanted immediately for theatre in Scotland. Cinema and Variety experience essential. References, age and salary required.—Box T8710, THE CINEMA, 80-82, Wardour Street, W.1.

MANAGER required for cinema in South-East London.—Fullest particulars, salary required, etc., to Head Office, Playhouse, Gerrards Cross. Telephone 2516.

AGENT required with connection amongst cinemas, London and Home Counties. Good proposition for right firm or individual.—Box T8709, THE CINEMA, 80-82, Wardour Street, W.1.

NATIONAL SERVICE.—CINEMA CHIEF OPERATOR/MANAGERS and OPERATORS of first-class experience required for positions throughout country.—Write, giving full details, to Cinema Control, Dept. of National Service Entertainment, Theatre Royal, Drury Lane, W.C.2.

After Half a Century as Advisory Experts

MESSRS.

HARRIS & GILLOW

are recognised as the

Only Specialist Valuers, Surveyors & Consultants

to the

Cinema, Theatre and Entertainment Industry

80/82, WARDOUR STREET, LONDON, W.1

Phone: Gerrard 2504 (7 lines).

Grams: "Faddist, Rath," London.

VALUATIONS—AUCTIONS—SURVEYS

undertaken in all parts of the country of

BUILDINGS, FURNISHINGS, PLANT AND EQUIPMENT

SITUATIONS VACANT—contd.

MAN required, knowledge making film fireproof.—Box T8716, THE CINEMA, 80-82, Wardour Street, W.1.

WANTED, electrician with some stage experience. Good permanent berth for the right man.—Fullest particulars to Wilfred Simpson, Opera House, Cheltenham.

SITUATIONS WANTED.

CHIEF projectionist, aged 41, with first-class experience and credentials, desires engagement. Free now. Town or country. W.E., Kalee and B.A.—"Warren Cottage," Iscody, near Whitchurch, Salop.

GENTLEMAN, 33, University education, 10 years' experience with a world-known American film company on the Continent. Speaks four languages. Would accept any interesting position for the duration.—Write to Box T8713, THE CINEMA, 80-82, Wardour Street, W.1.

MANAGER, over military age, requires engagement. Small hall. Salary and commission. Any distance.—'Phone: Cambell, Buckhurst 4004. Any time.

'Phone TEMPLE BAR 1414 FOR All Your Staff Wants The CINEMA BUREAU 18, Cecil Court, W.C.2

SALESMAN, has a thorough experience of the renting trade, requires a position, any territory.—Apply Box T8714, THE CINEMA, 80-82, Wardour Street, W.1.

CHIEF requires permanency. Vacant 21st August.—Full details, salary, etc., 2, Walpole Rd., Walthamstow, E.17.

SCENARIOS supplied: TRANSLATIONS while you wait. 2-5 p.m. All correspondence kindly register.—73, Dryden Mansions, Queens Club Gardens, W.14.

OPERATOR requires vacancy as chief in small nightly show in or near Blackpool.—Box T8708, THE CINEMA, 80-82, Wardour Street, W.1.

SITUATIONS WANTED—contd.

EXECUTIVE.—Long experience publicity (all branches), booking, management (including variety), offers service in control, supervision, contact or selling. Circuit, independent or renter, preferably to operate from London. Work of interest and profitable scope for initiative. Highest credentials.—H.V. Services, c/o THE CINEMA, 80-82, Wardour Street, W.1.

PATENTS.

NEON.—Attention of cinema owners is drawn to the Master Neon Sign which renders obsolete the Library System. Use is open to all and makers can have any assistance.—Communications by letter only, Maidment & Penney, Accountants, 53, Great Marlborough Street, W.1.

FILMS AND EQUIPMENT FOR SALE AND WANTED.

WANTED, Cinema Chairs. Any condition, or standards only. Any distance.—Lee, 519, Buxton Road, Hazel Grove, Cheshire.

40-Watt THEATRE AMPLIFIER for 200/250 v. A.C.

Totally enclosed steel rack construction, cellulosed finish. Inputs for sound on film and gram. Independent cell voltage adjustment for two P.E. cells. Remote control changeover switch for two projectors with illuminated indicators. Universal speaker matching transformer and built-in Monitor speaker with separate volume control. 15 point Fader Film-Gram switching, etc.

Box T8715, THE CINEMA, 80-82, Wardour St., W.1.

WANTED, Cinema Organ, Hammond Letlenr or Model E.—Address Box T8711, THE CINEMA, 80-82, Wardour Street, W.1.

A PAIR of Vinten 1,000 ft. Magazines, £25; G.B. Top and Bottom Spool Boxes, £5 the two; Chrome Expanding Rewinder, £4; 9 ft. x 9 ft. Portable Screen in box, £6.—Stronds, Bradfield, Berks.

FILMS & EQUIPMENT—contd.

"GEORGE PALMER" OFFERS:
2—TALKIE SETS
3—"KALEE" PROJECTORS
1—"KALEE" 8 STAND-BY MECH.
1—"KALEE" 7 MECHANISM
1—"KALEE" 6 MECHANISM
2—"KALEE" PEDESTALS
2—"GAUMONT" MECHANISMS
2—H.I. MOTOR FEED ARCS
2—10in. "ZEISS IKON" ARCS
2—"KALEE" 8 M.I. ARC LAMPS
STEEL CURTAIN TRACKS
"T.T.H." CINE LENSES
"AMERICAN A.C. CARBONS" SPOT BOXES
SLIDE LANTERNS
ATTENDANT SEATS
PNEUMATIC SPRAYERS
"GEORGE PALMER'S CARES ARE CINEMA SPARES!"
GEORGE PALMER,
89, WARDOUR STREET,
LONDON, W.1. GER. 4.7.9.6.

URGENTLY wanted, 1 or more Phillips Rectifier Valves, No. 1738. Help us keep open. 'Phone 2137.—Martin, Regal Kinema, Portland, Dorset.

PAIR Imperial driven Soundheads on Kalee Pedestal stands, complete with drive for Kalee 8 projectors; inspect and hear August 8th onwards.—Cinema, Lynton, North Devon.

SOLAR, METAL and H.R. GLASS MIRRORS (All Sizes) SPARE PARTS for ALL PROJECTORS in Stock at competitive prices.

TURNER, 72, Dean Street, London, W.1
Gerr. 3882. Elmbridge 4353.

LENSES, all sizes and makes supplied from stock. Your old lenses taken in part exchange; also repair service.

New GLASS and METAL MIRRORS for all types of arcs in stock.

All classes of CINEMA EQUIPMENT and FURNISHINGS purchased for cash.

BALDWIN CINEMA SERVICE LTD., 22, PARSONAGE, MANCHESTER.
Telephone: DEAnsgate 2311-2.

WANTED, Rotary Converter. ANY SIZE.—Write, giving Nameplate details, Hull, 221, City Road, London, E.C.1.

MISCELLANEOUS.

CARS BOUGHT FOR CASH

GEORGE NEWMAN & CO.
369, EUSTON ROAD, N.W.1.
Euston 4466 (12 lines).

Cadbury
MEANS QUALITY

TO-DAY'S CINEMA

NEWS AND PROPERTY GAZETTE.

Registered as a Newspaper.

GUARANTEED LARGEST CIRCULATION IN THE FILM TRADE.



No. 5296. Vol. LXVI.

FRIDAY, JANUARY 25, 1946.

Price 6d.



THE STORY OF A WOMAN
WHO WOULD KILL TO KEEP
THE MAN SHE POSSESSED!



in **TECHNICOLOR!**

STARRING

GENE TIERNEY
CORNEL WILDE
JEANNE CRAIN

with

VINCENT PRICE · MARY PHILIPS · RAY COLLINS

GENE LOCKHART · REED HADLEY · DARRYL HICKMAN · CHILL WILLS

Directed by **JOHN M. STAHL** · Produced by **WILLIAM A. BACHER**

**THE MOST IMPORTANT
BOX-OFFICE PICTURE
EVER RELEASED BY**

20th
CENTURY-FOX

PER

MoMA
Library



Rosalind Russell, Lee Bowman, Charles Winninger and Harry Davenport in scenes from "SHE WOULDN'T SAY YES," a Columbia offering for trade show on January 31.

TREASURY REVIEWING FIGURES OF

M.P.s Ask About Service Shows and Television

PARLIAMENTARY questions have been tabled on entertainment of British troops in Berlin, E.N.S.A. film shows in military camps and television. They include:

Mr. Leslie to ask the Minister of Information whether the Baird television, a British invention, will be installed at Alexandra Palace; and if he is aware that Baird has the

(Continued on page 6, col. 3.)

Branch Probe on Building Permit Allocation

UNFAIRNESS by the Ministry of Finance of Northern Ireland in allocating building licences was alleged at the Northern Ireland C.E.A. Branch.

The Chairman said they had had an interview with the Minister before the holidays and had been promised an early reply. This had not yet been received.

Mr. Stanley Bass said that the Ministry had refused requests made months ago for permits, but had granted recent requests.

Mr. Edward Buckley: "We have a priority list, let the Ministry say whether they have accepted or rejected it."

(Continued on page 6, col. 4.)

Brilliant Debut of M.G.M. International

M.G.M. International Films has made an auspicious debut with the trade presentation on Wednesday last of "The Last Chance," a Swiss production introducing British, American and Continental players.

Relating a vivid story of the sufferings of a group of Allied escapees and European refugees in seeking the safe harbour of Switzerland, the film is a deeply moving recital which rises to great heights of drama, suspense and human compassion, brilliantly directed to emphasise the dominating theme of man's camaraderie to man in times of mutual peril.

The narration is in no fewer than nine languages, but the

(Continued on page 11, col. 4.)

BOX-OFFICE TAX Trade Needs Relief on High Price Seats

THE Political Correspondent of THE CINEMA understands that serious consideration is now being given by the Treasury to the alleviation of entertainment tax in the Budget to be introduced next April, and the data is being assembled for this purpose.

A complete review of cinema entertainment tax is being made. But in circles close to the Government at present it is believed that the chief reductions will be made in the entertainment tax payable for certain "live" shows, such as football matches.

Further reductions in income-tax and E.P.T. are also expected when the Chancellor presents the new Budget.

But the C.E.A. maintain that war-time box-office prosperity is ending, and Mr. G. H. Scarborough, in his address to the Devon and Cornwall annual meeting on Tuesday, said that the most important thing the trade had to face was the present very high rate of entertainment tax. They hoped to persuade the Chancellor of the Exchequer to meet a deputation so that the question could be discussed.

He was convinced, he said, that the industry had passed the peak of business they had enjoyed during recent years, and although they might enjoy reasonable prosperity for some time, they did not want to delay a reduction of entertainment

(Continued on page 6, col. 4.)

Associated British Plan For Share Conversion

ASSOCIATED British propose to redeem £2,955,883 first mortgage debentures outstanding, of 4½ per cent., and to offer in conversion of each £100 of holdings 90 cumulative £1 pre-preference shares of 4½ per cent. at 22s. 6d. a share, and £1 15s. in cash, totalling £103.

Holders of the 629,596 first preference shares and 619,099 second preference shares, each of six per cent., and the £174,493 five per cent. redeemable income certificates of Union

(Continued on page 6, col. 4.)

Chief Officers at Kent Lunch

THE Kent Branch of the C.E.A. is holding its annual luncheon at the Trocadero to-day.

Mr. R. V. Crow, the Chairman, hopes to be present, despite indisposition. The leading officers of the Association have accepted invitations to attend.

Investment Bill May Affect Film Trade Finances

FINANCIAL aspects of the British film industry will probably be influenced by the Government's Investment (Control and Guarantees) Bill, published on Wednesday.

The main objects of the Bill are to provide for the regulation

(Continued on page 16, col. 4.)

P.R.S. SEEKING REVISION OF PRESENT RATES

THE first of a series of conferences between the P.R.S. and the C.E.A. took place yesterday, the subject being the revision of the present rates now being paid by cinemas for performing rights.

This matter was originally scheduled for discussion in 1939, but, on the outbreak of war, a moratorium was declared on the understanding that the whole question would receive early attention after the cessation of hostilities.

(Continued on page 6, col. 3.)

NEW PACT WITH N.A.T.E. MAY BE DIFFICULT

SPEAKING at the annual meeting of the Bristol and West of England Branch of the C.E.A., the Chairman, Coun. F. G. W. Chamberlain, said that relations with the N.A.T.E. had been good, but the negotiations for a new agreement would be difficult.

It would require a lot of good will on both sides to bring the matter to a successful conclusion. Film hire was becoming once more a pressing

(Continued on page 6, col. 2.)

President Hopes for Sliding Scale Hire

PRACTICALLY every aspect of the industry's activities was touched on at the annual meeting of the Devon and Cornwall Branch of the C.E.A. on Tuesday.

Coun. Leslie G. Hill, the chairman, in his report for the year, said since Christmas there had been a cessation of the fictitious war-time prosperity they had enjoyed so long.

The financial statement, showing the branch in a flourishing condition, was adopted.

Coun. Hill was unanimously re-elected chairman, Mr. Maurice Prince vice-chairman; and Mr. C. Halderson Rundle was reappointed treasurer for the 28th year. The Chairman,

Messrs. P. Myott, and M. Prince were appointed delegates to the General Council.

(Continued on page 11, col. 1.)

7 Halls Fail to Attract Buyers at Auction Sale

ONLY two of the nine theatres and music halls offered for sale by Loughborough Playhouse, Ltd., at a public auction on Wednesday found buyers.

One of these, the Ilford Hippodrome, was purchased by

(Continued on page 11, col. 4.)

Up and Down the Street

by ONLOOKER

GEORGE SCARBOROUGH, President, and other leaders of the C.E.A. covered the ground of trade affairs very thoroughly in speeches made at the Devon and Cornwall Branch this week. Scarborough is not, if one may put it in the vernacular, a man who "shoots his head off" over any trade topic—you get the impression that he weighs up very carefully what he has to say, and means every word of it.

HE estimates the value of the services rendered to the Government during the war at about £7,000,000, which is a magnificent feat, considering that we charged nothing for them. In addition the trade raised £1,250,000 for charity—not to mention a vast sum in addition from special shows and the trade's ordinary charity efforts.

OF relations with the K.R.S. he spoke with great appreciation. It's a pleasure to have this sober and businesslike approach, in distinction to some of the fire-eating utterances made by some exhibitors in past years. Not, mind you, that I think the C.E.A. has become exactly lamb-like; it's still ready for anything at any time.

BUT I sincerely believe, and always have believed, that much more progress on sane lines will be made by this calm and dispassionate approach to the trade's problems than ever will be made by getting into the trenches.

SCARBOROUGH foresees no difficulty over the 16 mm. problem, being convinced that the K.R.S. will give all the protection necessary to legitimate interests, and he is obviously quite satisfied with the way the distributors are co-operating in discussing the future organisation of troop shows.

NEITHER distributors nor exhibitors want to prevent troops getting the fullest entertainment; the only thing to organise is the method, so as not to set up needless opposition.

ON film hire Mr. Scarborough is a little more cautious, as he was in his review of the possibilities in New Year issue. I say "cautious," but please let me emphasise I do not say, "unhopeful."

HE is obviously convinced that the J.C.C. will go as far as it can to reaching an amicable arrangement, but his caution arises from a realisation of the distributors' point of view, and the difficulties.

THIS, too, is a good approach, and an encouraging attitude for success. Here's to a Trade Treaty that satisfies everybody!

YOU'LL notice his assurance on the Managers' Section, and see, too, his announcement that when the rules of the C.E.A. are further amended at the annual meeting it will enable not only non-nominee managers to join the section, but assistant managers and trainees, too.

THOSE managers who are standing aloof from this move are, I contend, showing a suspicious attitude. Maybe they would have preferred to have their own independent organisation, but if they are realists, they must see plainly that an independent approach would not have got them so far for years.

WHY, their path is being smoothed for them. They have already been assured of national negotiations—something that it took the N.A.T.E. 15 years to obtain. They've

WORLD EVENTS ON BRITISH MOVIETONE NEWS

been assured, too, that if there are any points on which they can't reach agreement with the C.E.A. they can easily go to arbitration on them with the Ministry of Labour.

THEY'RE not going to get everything they ask. No employees ever do—we haven't reached the millennium yet. But they are going to get straight negotiations and an agreement on terms that without any doubt will represent an improvement.

THIS is being handed to them on a plate, yet some managers still think they'll have nothing to do with the Section.

TWO others matters were referred to at the Devon and Cornwall meeting. One was Sunday opening.

IT was a thrill to me to notice a distinctly more fighting attitude in the speeches on this subject than have been evident in the past. Because I'm one of the people who happen to think that the charity tax and the local busybody interference constitute more than a brake on our legitimate business: they constitute an insult to our good name.

SO any exhibitor who is prepared to strike a blow against these things has my cheers. Capt. Clift has made an offer to aid any exhibitor who fights for the retention of opening that was granted in a district during the war.

I DON'T know whether he means any exhibitor in the Devon and Cornwall area, or in any part of the country; but it would not surprise me if he meant the latter.

NOW about the tax.

G. H. S. has told the branch what the C.E.A. will ask for, and I can add a footnote to this. My Parliamentary Correspondent says that the whole matter of entertainment tax is at this very time being carefully scrutinised at the Treasury, with a view to making some reduction.

IT'S almost certain that some concessions will be made to live shows, such as cricket and football matches, but in addition he thinks from his contacts that something might come off cinemas.

NATURALLY, the way of the prophet who tries to foretell what a Chancellor may do in his Budget is a hard and thorny one. More prophets have been wrong on this than on any other matter.

STILL I believe my information is good, and pass it on as such, merely making the rear-guard reservation that I'm not the Chancellor!

A STORY published in one of the national papers that J. Arthur Rank had "refused" to include non-British films in his shows at Leicester Square for the delegates of the U.N.O. Conference does not give a proper perspective to the picture, to say the least.

THERE has been no such refusal, I'm assured. What happened was that J. A. R. thought it would be a good idea and a courtesy to invite the delegates to see his British pic-

tures, and this was accordingly done.

THE American distributors are no whit behind in hospitality on these occasions, and have arranged for other programmes for the United Nations delegates, who will now have the pick of the best of every kind of film that the trade can show.

CLEARLY, one theatre alone could not show all the good things we have.

JOCK LAWRENCE, the publicity expert, has arrived again in Britain, this time to confer with J. Arthur Rank, John Davis and John Myers on the future publicity of Mr. Rank's films in America.

THE whole business of overseas publicity for the organisation is being rapidly organised, I might add, although it is an enormous job, in view of the many new markets opened up.

IT will take John Myers months to get it into final shape, but excellent work is already being done, and British publicity abroad is stepping up week by week.

DEADLOCK was reached on Wednesday in the talk between the N.A.T.E., Production Facilities Films, Ltd., and D. and P. Studios, Ltd., on the dispute that has arisen at Denham. So the meeting agreed to refer the matter back to the Ministry of Labour, and a further meeting has been requested with the Ministry.

THE dispute is over the fact that four members of the clerical staff are not members of the Union. Tom O'Brien assures me that no action is being taken by the workers in the meantime.

"IN the meantime" means only until every avenue has been explored, and I'm afraid almost every one has been.

THE problem is, that it is not at all certain that the dispute is one that the Ministry of Labour has power to arbitrate in. If that should prove to be the case it would throw the position back into a deadlock, from which anything unpleasant might emerge.

TOM O'BRIEN said to me yesterday that he saw the point of view that I had expressed when I commented on this unfortunate dispute a few days ago, but that there is one angle which I had not presented. I do so now, because it seems a fair argument for O.B. to advance.

HE says that the studios have had a union tradition from the



Marie McDonald as she appears in "GETTING GERTIE'S GARTER," an Edward Small production for United Artists' distribution. Dennis O'Keefe is leading man.

beginning, and if certain workers have any insuperable repugnance to joining the organisation which their fellows have built up, they might very well think themselves that the studios were not the right place for them to be employed.

IN other words, if the management does not want to require workers to join a union, and the union workers do not want to carry on with non-unionists, the onus is thrown back on the non-unionists themselves to decide whether they want to be a cause of dislocation, and if not, to remember that there are alternative ways in which to avoid it.

I QUOTE this point of view because it seems the issue could still be solved by the personal intervention of the individuals about whom the dispute has arisen. It might be quite within their rights to leave a spanner in the works, but I do not for a moment think that is what they want to do.

JOHN DAVIS is another 'flu victim. The epidemic has certainly taken toll of our industry lately, but fortunately no one is absent long from their offices. Expectations are that the Odeon chief should be back again soon and ready to start his transatlantic trip at the end of the month.

JOHN WOOLF, joint chief with Frank Ditcham at G.F.D., anticipates leaving for the other side in about ten days.

DUE, largely, to a certain lack of directive force, many good ideas expressed at the recent *Daily Mail* film award luncheon remained, as it were, in mid-air.

MANY of the guests did not, as Lord Rothermere assumed, know all about the plans. As a matter of fact, there had been quite a few telephone calls between those invited to attempt to find the *raison d'être*.

IT'S not really clear even now whether or not the *Mail* intends to follow any of the advice tendered.

A SUGGESTION voiced to me by Sam Eckman just before he left the luncheon table was the formation, from among those present, of a selection committee to submit an abridged film list on which the public could be asked to ballot. This list would thus have secured the benefit of expert judgment on artistic, technical and directorial merit.

THE idea, you'll agree, has the virtue of simplicity and avoids the unwieldy. It should also satisfy the two schools of thought—the devotees of the

academic principle and those who favour the purely popular vote.

AND the *Mail* still has the peg on which to hang the publicity cloak!

BIG attendance, representative of the arts, Press, politics and diplomacy, at the Palace yesterday afternoon to see M.G.M.'s "The Last Chance" and to hear the discussion which followed.

THE film obviously provoked considerable thought, which was later expressed, but only after the audience had overcome an understandable timidity.

VIEWS were offered by Sir Harry Britain, Lady Townsend and Anthony Asquith among others, and I can only regret that an inexorable press time forced me to retire earlier than I would have wished.

THERE'S no doubt that the film has a profound and timely message, and I'm glad to hear that it is to be included in the special Plaza programmes which have been arranged for the U.N.O. delegates.

THE audience have been invited to send their views on postcards distributed at the show. From these and what he heard yesterday, Sam Eckman should have confirmation that he has one of the most thought-provoking films of the year.

VAL PARNELL, managing director of Moss Empires, and a director of General Theatres Corporation, has left by air for America. He told me that he expects to be away three or four weeks, during which time he hopes to book American artistes and acts for the English stage, in an effort to introduce a little more novelty into post-war entertainment.

AN informal party was held at Ben Lyon's flat, prior to Val's departure, to wish him success.

NEW PACT WITH N.A.T.E.

(Continued from page 3.)

problem. With improved transport people would soon once more shop for their films.

The Managers' Section had not found much favour in the West, although the managers had all to gain and nothing to lose.

Relationships with the police were good. He thought standard films were likely to prove a source of future annoyance.

The financial statement, presented by the treasurer, Mr. G. H. Blackburn, showed a slight increase in expenses over

income, but the branch has a satisfactory balance in hand. Mr. Blackburn also reported that the 58 theatre staff boxes for the Benevolent Fund had collected £199, as against £167 last year.

The amounts received from local authorities as donations from the Sunday opening charity contributions were £158. The monthly branch meetings' collections had yielded over £10.

The meeting voted £10 10s. to the Benevolent Fund and a similar amount to Glebelands.

CHAIRMAN RE-ELECTED

The chairman, Coun. F. G. W. Chamberlain, and the vice-chairman, E. C. Rogers, were unanimously re-elected. Mr. Blackburn, who had intimated his wish not to stand again for treasurer, nevertheless agreed to continue in office. The committee was elected *en bloc*; two vacancies caused by the cessation of membership of Messrs. V. E. Cox and W. J. Key were filled by the election of Messrs. W. Proddgers and F. A. Beckett.

P.R.S. SEEKING REVISION

(Continued from page 3.)

Although no official statement is being made at present, THE CINEMA understands that the P.R.S. are seeking an increase in royalties based, as hitherto, on the seating capacity of the cinemas concerned. This increase is described in P.R.S. circles as modest.

The American counterpart of the P.R.S., ASCAP, has already been in negotiation with exhibitors in the United States on similar lines.

It is likely that the P.R.S. will also raise in the near future the question of payments for music in sub-standard productions.

M.P.s ASK ABOUT SERVICE SHOWS

(Continued from page 3.)

only electronic colour television, and will this be made available to the public.

MILITARY CAMP SHOWS

Sir Gifford Fox to ask the Secretary of State for War what arrangements are made in the seven places of entertainment reserved for British troops in Berlin to alter the programme; what is the total seating capacity; what is the average daily attendance; and whether the troops are satisfied with the standard of films shown.

Major Renton to ask the Secretary of State for War whether he will ensure that U.S. films shown by E.N.S.A. to military camps in Palestine will be shown as soon as they are received in the country in-

stead of being shown first in civilian cinemas.

A question on the Monopoly Report will be asked next Monday; that on television on Wednesday and the two other questions on Tuesday, February 5.

BRANCH PROBE ON BUILDING PERMITS

(Continued from page 3.)

Mr. Goldstein said that he had asked the Ministry for a reply three times in the last few days and had been told that it was "coming any day." He would contact them again.

ASSOCIATED BRITISH PLAN

(Continued from page 3.)

Cinemas, are to be offered in exchange Associated British cumulative pre - preference shares of £1 each.

These will be offered on the basis of 96 Associated British 4½ per cent. for each 100 shares, and £2 in cash for the preference shares, and 90 shares for each 100 of the income certificates with 15s. in cash, these redemption values totalling £110 and £102 respectively.

The pre-preference shares are optionally redeemable after December 31, 1950, at 24s.

Treasury consent to the issue has been obtained.

Associated British will also issue £4,500,000 "B" preference shares at 22s. 6d. to existing shareholders.

TREASURY AND ENTERTAINMENT TAX

(Continued from page 3.)

tax until they had to go cap in hand.

Many patrons were now complaining that the cost of cinema seats was too high, and were surprised when told that the Chancellor of the Exchequer took 10½d. out of every 2s. seat. When the tax was first imposed the Chancellor had in mind affording facilities for the lower-paid workers to visit the cinema frequently.

ARRANGEMENT HONOURED

As a trade they honoured the arrangement then made and increased prices to allow the Government to collect the extra tax on the dearer seats, but kept down the prices on the cheaper seats.

They could not run cinemas successfully on lower priced seats, and they must press for a reduction of tax on the higher priced seats.

LIMERICK S.O. MOVE

A campaign is to be started to secure Sunday opening in Limerick.



Kathryn Grayson and Lauritz Melchior in a grand opera sequence from M.G.M.'s "TWO SISTERS FROM BOSTON."

POUT

COLUMBIA

SILVER

Columbia
P R E S



My Name is

Based on the

LONDON
STUDIO CITY
FRIDAY



Picture
ENTS

JULIA ROSS

successful novel "THE WOMAN IN RED" by Anthony Gilbert

NINA FOCH
DAME MAY WHITTY
GEORGE MACREADY
ROLAND VARNO
ANITA BOLSTER

PRODUCED BY WALLACE MACDONALD
DIRECTED BY JOSEPH H. LEWIS

TRADE SHOW
E, Oxford St., W.1
FEBRUARY 1
45 a.m.





Scenes from "THE CRIMSON CANARY," a current G.F.D. offering from Universal, with Lon Chaney, Jr., starring.

**PRESIDENT HOPES FOR
SLIDING SCALE HIRE***(Continued from page 3.)*

The C.E.A. President, Mr. G. H. Scarborough, outlined the position for film stock, and said it had been thought better to get improved feature copies than go only halfway in eliminating cross-over news reels. First-run exhibitors were not so concerned over the state of films as those on subsequent runs, when the condition of films was appalling.

E.N.S.A. had finished their job as film distributors, but the War Office was now arranging for a company to be formed to show films to troops both for educational and entertainment purposes.

The K.R.S. were prepared to work hand in hand with the C.E.A. to safeguard exhibitors, and the Quartermaster-General, Sir Webster Liddell, had also told them they did not wish to encroach on legitimate exhibitors, and had said it was appreciated what good work had been done for the troops in certain areas.

M.O.I. FILMS

The Government was desirous that exhibitors should continue to show M.O.I. films. It had now been arranged that the Ministry should consult officials of the C.E.A. on certain types of films they thought of making, and the M.O.I. had also been induced to reduce them from two to one reel.

After speaking of Entertainment Tax [reported elsewhere in this issue], the President referred to the Managers' section.

The secretary of the London and Home Counties branch was drawing up details of the particulars they wanted to present to the General Council. The managers had a free hand, and no coercion or influence was being exercised in the matter by either Mr. Arthur Taylor or Mr. Fuller.

TRAINEES IN SECTION

The Managers' section of the C.E.A. had got going, and the rules of the Association would be amended in March to allow non-nominees, trainees and assistant managers to be included in the section.

In the event of agreement between the Manager's section and the C.E.A. not being reached, the Managers' section would have opportunity to apply to the Ministry of Labour for arbitration on points of difference. There was no question of the section being dominated by proprietor members of the C.E.A. It was a genuine attempt to get the Managers' organisation going.

The J.C.C. had up to date done good work. He did not

think there would be any trouble in respect of 16 mm., as renters would not jeopardise the 35 mm. business by indiscriminate distribution of such films.

The question of film rentals was a far more contentious point, and if nothing could be done to alleviate the present high costs of film hire they could only hope that in the near future considerably more films would be available, when he believed prices would automatically ease. Some exhibitors up and down the country were being squeezed rather badly.

But it might be that in the near future the C.E.A. would be able to negotiate with the K.R.S. in regard to sliding scales, which was the fair way of doing business.

PLEA FOR S.O.

At the outset of his address, Capt. S. W. Clift, immediate past-president, paid tribute to the fighting qualities of the Branch's chairman (Coun. Leslie G. Hill) for whom he confessed an admiration. He hoped one day Mr. Hill would bring the presidency to Devon and Cornwall.

He had always been a strong supporter of Sunday openings, and did not believe that money taken on Sundays meant less during the week. Sundays'

audiences were practically altogether different from those of weekdays. He strongly advised those who had not got Sunday opening to make an effort to get it. He offered assistance to any member who wished to put up a fight for Sunday opening under the 1932 Act when the present Defence Regulation terminated.

**BRANCH LUNCHEON
MAYOR'S PRAISE**

At the luncheon which followed the meeting the Mayor of Torquay (Ald. C. T. Bowden) toasted the C.E.A., and spoke of the way in which the cinemas had helped to maintain public morale during the war years.

"During the last six years when cinemas in Torquay have been opened on Sunday I have seen the good of it," he declared. Forces in this town needed relaxation and got it from the cinema. "I see no harm whatever in a cinema being open on Sundays. Those who agitate before local authorities and magistrates to stop the opening of cinemas on Sundays are not doing a Christian act. They are doing the reverse, and it is time they widened their minds."

The cinemas had made great contributions to national bodies and their Association had a proud record. He hoped they would play their part in the

post-war period as they had done in the war.

£7,000,000 IN AID

Replying, the President said they had not only loaned their cinemas for the use of troops for education and entertainment, but had also raised £1,250,000 for charity.

The value of the services rendered to the Government during the past six years was about £7,000,000. Without the cinemas the people of the country would not have stood up to the rigours of war so well as they had. They were indebted to their staffs for carrying on in anxious and perilous times.

They tried to keep in front of public taste. When they got a film that was a little above the heads of the public, even if they did not make a lot of money from it, they were proud to show it. It was from the intelligentsia who seldom went to a show that they got most criticism.

Capt. Clift said their great industry wanted trust to be able to given clean entertainment to the British public.

TIRED OF GRUNDYS

Responding to the toast of the branch, proposed by Mrs. F. W. Chamberlain, Coun. Hill said he was proud that the Mayor of Torquay had publicly told them that Sunday opening of cinemas was an essential part of community life. They were getting tired of the Mother Grundy type of authority which was constantly telling them what they should do. Their industry was a vital national service. Were local authorities going to tell them, the most important entertainment industry in the country, that before they could open on Sundays they must pay blackmail for it?

**7 HALLS FAIL TO ATTRACT
BUYERS***(Continued from page 3.)*

Odeon's representative for £38,000, whilst the Lewisham Hippodrome was sold to a private buyer for an unstated figure shortly after the auction finished. It had been withdrawn at £63,500.

Four of the 13 properties originally scheduled for auction had been disposed of by private treaty before the sale, Odeon being the purchasers of two.

**BRILLIANT DEBUT OF
M.G.M. INTERNATIONAL***(Continued from page 3.)*

apparent problem has been simply solved by having the dialogue for the most part in English, with English sub-titles translating the balance. But in any event, the film's stirring message would be crystal clear to all onlookers, thanks to the flawless treatment which prevails throughout.

MAKING THE BEST OF THINGS . . .

We would not seriously advocate the application of jet propulsion to peacetime firefighting appliances, but we feel that our West-end cinema and theatre Displays do much to justify the claim that our ideas are in the vanguard of originality. Soon, we shall be able to extend our service quite a bit. The name is easy to remember, isn't it?

ACE
PUBLICITY

Ace Publicity Co., Ltd., 55, Warren St., W.I. Euston 535!

An associate company of Leon Goodman Displays Ltd.



Paul Henreid and Maureen O'Sullivan head the cast of "THE SPANISH MAIN," a spectacular story on lavish lines produced in Technicolor for RKO Radio release. It is being trade shown to-day.

"The Spanish Main" From RKO To-day

ONE of the most important films ever presented by RKO Radio, "The Spanish Main," the Technicolor spectacle which co-stars Paul Henreid, Maureen O'Hara and Walter Slezak, is to be screened to the trade to-day at the Leicester Square Theatre at 10.30 a.m.

The story centres around the exploits of Paul Henreid, who, as a Dutch captain, turns pirate to avenge himself for the atrocities inflicted on him by Walter Slezak, the arrogant Spanish governor. As a crowning blow, he captures a galleon bearing Maureen O'Hara, the governor's intended bride, to Cartagena and marries her himself. His associates, fearing reprisals, treacherously abduct the bride and deliver her to the Spaniards. How the Dutchman sets out to recapture his wife from under the guns of Cartagena's forts builds up the exciting climax.

Frank Borzage directed "The Spanish Main," which includes Binnie Barnes, John Emery, Fritz Leiber, Nancy Gates, Barton MacLane, J. M. Kerrigan, Mike Mazurki, Antonio Moreno, Jack LaRue, Victor Killian, Curt Bois and Ian Keith in its supporting cast.

Whittaker Back in Film Industry

COL. W. A. WHITTAKER, who before the war was production manager for Gaumont-British, has now been released from the Services and has joined Associated British Picture Corporation as a production manager. He is at Welwyn Studios. He started in the film industry many years ago in the costs department at Gaumont, and later worked as costs liaison between his own department and the producers before taking up production himself.

From assistant production manager he soon rose to be production manager, and remained with G.-B. in that capacity until shortly before the war when he joined Irving Asher. Col. Whittaker was on the Regular Army Reserve, however, and was called up in September, 1939.

S.O. TO CONTINUE IN GUERNSEY

GUERNSEY'S Court of Chief Pleas has voted for a continuation of the existing Sunday opening licences in the three island cinemas.

Notts and Derby Elect Officers for Year

AT the annual general meeting of the Notts and Derby Branch of the C.E.A., Mr. Herbert Elton was the sole nominee for the chair and was elected. Mr. J. Langham Brown, the retiring chairman, who had been unable to stand for office again, was thanked for his services.

Mr. Edward Mitchell was elected vice-chairman, Mr. E. C. Morris treasurer, and Messrs. F. A. Prior, J. Langham Brown and J. Pollard re-elected trustees.

Messrs. E. C. Morris, H. Elton and F. A. Prior were re-elected as trustees of the Notts and Derby Cinema Benevolent Fund. The delegates chosen were: Messrs. J. Pollard, J. Drew, H. Elton and R. J. Black. The following were elected to the executive committee: The officers and Messrs. S. Graham, J. E. Harmston, F. A. Prior, A. Shortland, J. Drew, D. Houghton, C. Shapeero, C. Wheatman, G. Whitfield, R. J. Black, J. Langham Brown, J. Pollard, Mrs. J. G. Austin Read, Messrs. J. A. Rogers and E. Rudge.

Mr. Stanley Wallis, F.S.A.A., was re-elected auditor. The branch representatives on the Notts and Derby Film Damage Advisory Committee were re-elected.

Mr. Herbert Elton was re-elected to represent the branch on the C.T.B.F.

The accounts of the Notts and Derby Cinema Benevolent Fund for the year ended December 31, 1945, revealed a record surplus of £553.

Mr. Morris moved that £1,000 from the £2,000 accumulated fund be donated to the C.T.B.F. to endow a "Fred and Eveline Prior" cubicle at Glebelands, to mark Mr. Prior's year of Presidency.

'SARATOGA TRUNK' TAKES THE AIR

THE B.B.C. are to feature excerpts from "Saratoga Trunk," the Warner Bros. version of Edna Ferber's novel, in the Home Service to-morrow. Co-stars Gary Cooper and Ingrid Bergman will be heard in the scenes, which will form part of the "March of the Movies" programme beginning at 4.30 p.m.

"Saratoga Trunk," a Hal B. Wallis production, directed by Sam Wood, opens at the Warner Theatre to-day.

Sudden Rise in Scophony Shares

AN indication of the post-war interest in television was provided at the Stock Exchange on Wednesday, when there was a spectacular rise of 4s. 3d. to 12s. 3d. in Scophony 5s. Ordinary shares under the influence of persistent American buying.

The company is concerned in the manufacture of television transmitters and receivers.

Another indication of the imminence of television is the B.B.C.'s announcement that licence fees to include this form of entertainment will be increased from £1 to £2. This additional income will be absorbed by the cost of resuming the television service at Alexandra Palace. It is expected to cost £1,000,000 a year.

Dail Questions on Rank Deal

QUESTIONS are to be asked in the Dail in Dublin and in the Northern Ireland Parliament about the purchase of an interest in 10 leading Eire cinemas by Mr. J. Arthur Rank, reported on Monday.

Some Northern Ireland exhibitors, says THE CINEMA Belfast Correspondent, are asking the Northern Ireland Government to implement the Monopoly Report recommendations.

M.G.M. SECRETARIAL CHANGES

MR. MATTHEW RAYMOND this week relinquished his duties as Secretary of Metro-Goldwyn-Mayer Pictures, Ltd., to join Metro-Goldwyn-Mayer London Films, Ltd., as Assistant to the Chairman and Managing Director, Mr. Ben Goetz.

Mr. Cecil Maitland, formerly Chief Accountant, has been promoted to Secretary of Metro-Goldwyn-Mayer Pictures, Ltd.

Midnight Charity Show

TAILTEANN THEATRES, LTD., gave a midnight show at the Savoy, Balbriggan, Ireland, in aid of the local St. Vincent de Paul Society.

HAMILTON HALL FIRE

THE Hamilton Hippodrome, now a variety hall and formerly a cinema, was destroyed by fire on Saturday.

Leeds Watch on Dog Racing as Rival to Films

AT the annual meeting of the Leeds branch of the C.E.A., Mr. Claude H. Whincup was re-elected chairman for the fifth successive year.

In acknowledging his reelection, Mr. Whincup said: The effect of monetary exchanges was likely to have some effect on conditions.

They were facing the strong competition of counter-attractions, such as dog racing in which the turnover had risen from £36,000,000 in 1938 to £70,000,000 in 1944.

The vice-chairman, Mr. H. Hopkins, the secretary, Mr. G. Hylton, and treasurer, Mr. F. L. Gummersall, were re-elected, together with the trustees, Messrs. A. Cunningham, H. Hopkins, and J. Jesson.

The following were elected delegates to the General Council: Messrs. C. H. Whincup, C. P. Metcalfe, H. Hopkins, W. M. Cleminson, and F. L. Gummersall.

Messrs. C. H. Whincup, C. P. Metcalfe, H. Hopkins, W. M. Cleminson and J. Goldstone were elected to the Conciliation Board with the N.A.T.E.

S.O. ISSUE

It was decided to hold a special meeting on the Sunday opening issue. At this the branch will be invited to allow Leeds exhibitors to vote on question among themselves.

Mr. W. M. Cleminson, of G.-B., said that in Doncaster Sunday opening was permitted and circuit houses opened, but the independent houses were still not open. "I think the independent houses are making a mistake, but it is their business."

Mr. W. Greenwood expressed the opinion that the majority of exhibitors in Leeds did not want to open.

Mr. F. L. Gummersall, a member of the Leeds City Council, said that he thought the matter would most certainly come before the Council at its February meeting.

Mr. Metcalfe said that the C.E.A. as an organisation had no official view on the issue.

Objection to Studios

WESTMINSTER City Council Town Planning Committee reports objection to a proposal for the use of Curzon Schools, Shepherd Street, as film studio and offices.

The Council also objected to a proposal for erecting panels on external walls of the Gaiety Theatre, Strand, for advertising theatrical productions.

FILM REVIEWS

"THE SCARLET STREET"

G.F.D. AMERICAN. 9,069 FEET. CERT. "A." REL.: NOT FIXED.
DIRECTOR: Fritz Lang. LEADING PLAYERS: Edward G. Robinson,
Joan Bennett, Dan Duryea, Margaret Lindsay.
RECORDING SYSTEM: Western Electric.

Sex melodrama: unsuited adaptation of "La Chienne," a story and play by George De La Fouchardiere, in collaboration with Mouzey-Eon, dealing with unhappily married cashier's love for girl who exploits him at behest of pimp with whom she is infatuated, his despair when confronted with evidence of her perfidy and his grim revenge on both. Lurid plot treated with grim realism results in sequence of calculated incident sordid in atmosphere and brutally unashamed in context. Deftly controlled direction spares no blushes, softens no facts or sidesteps any detail in effort to achieve bluntly realistic picture of debased humanity and its disastrous effect upon average decency. Moments of tense suspense and unabashed ferocity ensure interest, although basic appeal is in unpleasant truth of characterisation. Acute perception of telling detail, economic dialogue and neat continuity are further assets. Plenty of violent action; macabre climax; tragic finale. Finely interpretive portrayal with Dan Duryea scoring as loathsome wastrel and Joan Bennett running close second as despicable victim of own lust. Sound technical quality. Strong entertainment for non-squeamish tastes.

Fritz Lang's passion for realism has here led him into unsavoury paths—paths which have no saving grace of moral excuse but which lead to a situation in which one man sees another executed for his crime. True, he lives to suffer in mind and body from the driving of his conscience, but that does not excuse his action no matter how much his victim deserved death for other reasons. This aspect, linked with the film's general atmosphere of unflinching realism and unpleasantly vivid characterisation, would point to restricted screening.

The lurid plot has been handled by Fritz Lang in a manner that emphasises its brutal aspects, but his approach is that of the interested observer rather than the emotionalist. There is a cold calculation about the development that accentuates the inevitability of disaster from the first false step, and we watch the slow descent of the helpless victim of his own loneliness to utter degradation and moral shipwreck as we would watch the sweep of the tide. Moments of breathtaking suspense are interpolated with great skill, the climax is shocking in its naked horror and the interplay of lust that permeates the action is peculiarly arresting. Director Lang evidently set out to portray the conflict between good and evil when motivated by sex, and has not hesitated to indulge his flair for brutality and grisly sensationalism. The general outline of the plot is not convincing, but as a framework for a study in mental and physical bestiality it has its points, although it might have been more effective in a French setting.

Christopher Cross is presented with a gold watch at a dinner party given in his honour by his employer as a mark of esteem for twenty-five years faithful service as cashier. Going home, pleasantly tipsy, he sees a girl attacked by a man and rushes to her defence. He then runs for the police and returns to find the girl alone. He escorts her home and asks for another meeting. We then learn that he, married to a detective's widow, is bitterly unhappy, but finds solace in painting impressionistic versions of mundane scenes. When he again meets the girl, Kitty, she deduces from his shy remarks that he is a famous painter, and Johnny, an evil blackmailer with whom she is infatuated, orders her to get money from him at all costs. Christopher's belief in her leads him to steal from his wife and then from his firm to satisfy her demands, renting a studio for her in which he can paint in peace and believing her excuses about the frequency with which he meets Johnny there. Johnny attempts to sell some of Christopher's work, with the result that a famous critic is impressed, and he then forces Kitty to pretend that she is the artist. Christopher does not object, but, following the unexpected return from the dead of his wife's first husband, he offers to marry Kitty only to have her laugh in his face. Appalled by her duplicity, he kills her with an ice-pick and the drunken Johnny is arrested on circumstantial evidence and in due course executed. Meanwhile, his employers, having discovered his thefts, Christopher attempts suicide, but is rescued to live thereafter at the mercy of his outraged conscience.

Edward G. Robinson plays the part of the lonely cashier with his usual thoroughness, lending conviction even to the scenes in which he is so openly exploited by the vicious Kitty, portrayed with lustful gusto by Joan Bennett. Dan Duryea plays the pimp.

Johnny, for all that evil character is worth displaying in his scenes with the infatuated Kitty, a casual brutality in word and deed that is unpleasantly vivid. Supporting roles are competently presented, the technical quality is above reproach and the musical accompaniment unobtrusive.

"The Scarlet Street" is strong entertainment for any taste—a fact which its doubtful moral does nothing to lessen, and we feel that it will not enhance the director's reputation to any noticeable extent.

L. H. C.

"THE LAST CHANCE"

M.G.M. SWISS. 9,435 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Leopold Lindberg. LEADING PLAYERS: E. G. Morrison,
RECORDING SYSTEM: Not stated. John Hoy, Ray Reagan.

Refugee drama on Italian war front of 1943. Vivid story of sufferings of party of escaping Allied soldiers and widely assorted refugees in journey to Swiss frontier. Magnificent technical qualities stamp film as masterpiece of screencraft, introducing realistic Italian backgrounds which are alternately lovely in their natural austerity or grim in their war-shattered desolation, and surviving nine-language difficulties by majority of dialogue being in English and remainder translated by English sub-titles. Narration no less compelling as stirring entertainment, this in sheer emotionalism of villagers hounded from humble homes by Nazis, in realistic spectacle of train bombings by R.A.F., and in brilliantly assembled drama and suspense of terrible trek across last few yards to safety, all put over with remarkable restraint and dignity, and entirely free from any flamboyant flag-wagging by any particular nation, theme concentrating on man's humanity to fellow-man in times of mutual peril. Brilliantly unassuming portrayal, first-rate direction, some natural touches of simple romance and humour. Outstanding attraction for connoisseur and man-in-street alike.

For all its nine-language dialogue and no less varied international cast, the outstanding feature of this first of the M.G.M. International Films Corporation productions is its gripping entertainment. While primarily appealing to the connoisseur of adroit film-making, it represents absorbing screen fare for the generality of patrons—this on the brilliant realism and breath-taking suspense of its story of a phase of the recent war on the Italian front.

Certainly no film to date has presented so deeply moving a recital of the sufferings of war refugees, those unhappy people of all nationalities hounded from their homes by the Germans and who endure unparalleled hardships in seeking, in this instance, the harbour of Switzerland. It is a film which is at once dignified and sincere in the case which it so stirringly cites against Nazi inhumanity, vivid in the very restraint in which this latter is conveyed, compassionate in the moving atmosphere of ready cameraderie so readily proffered by each to the other of its wretched victims.

We see, for instance, in a whirligig of mounting horror and indignation, how this pitiful party of refugees is taken in hand by two escaping prisoners, an Englishman and an American who are later joined by another Englishman. Left with only their lives after their train has been bombed by the R.A.F., the two men reach a little Italian village which in its turn is desolated by the Germans, and thereafter the development depicts the terrible privations of the party, escapees and refugees alike, in seeking to reach the Swiss border.

Memorable are the prayers of an old Jew as he is left, as he thinks, to die in the snow, the wracking suspense as the party gradually nears its goal, the self-sacrifice of a young Dutchman in drawing to himself the fire of German patrols on skis, and the final doubts as to real safety when they seem to be safe at last in Switzerland. Here is no flamboyant acrimony as to Nazi bestiality, no patriotic claim that any especial country is the saviour of mankind, but a stark recital of man's humanity to man which is the more compelling by reason of this very absence of confected heroics.

As we have pointed out, the dialogue is in a variety of languages, but as most of it is in English and the remainder translated by English sub-titles, there is no question at all of non-comprehension by the English-speaking patron. Finally, there are no box-office names in the cast, yet the portrayal is hall-marked by a sincerity denied many much more boosted offerings, an artlessness, almost, which transcends the tricks and mannerisms of the star performers. Suffice to add, then, that the leading roles are played by E. G. Morrison, John Hoy and Ray Reagan as the escapees, and that the remaining players adorn everything they touch in the presentation of so many assorted nationalities.

C. A. W.

"UNDER NEW MANAGEMENT"

BUTCHER'S. BRITISH. 8,190 FT. CERT. "A." REL.: NOT FIXED.
DIRECTOR: John E. Blakeley. LEADING PLAYERS: Norman Evans,
Nat Jackley, Dan Young, Betty Jumel.
RECORDING SYSTEM: RCA.

Comedy extravaganza. Gay but trivial story of happenings in large hotel when taken over by ex-chimney sweep and young daughter. Unfolding of story frequently interrupted by music-hall acts of incredibly inept members of hotel staff, these turns constituting chief entertainment value of picture and making up in enthusiasm what they lack in refinement or subtlety. Treatment of comedy situations, though competent, tends to lack punch due to prolonged dwelling on repetitive gags and comedy set-ups. Popular songs from Cavan O'Connor and short sequence of ballet round off typical variety aspects of production, and subsidiary plot tells of crooks who try to swindle chimney sweep out of hotel ownership. Unpretentious direction, versatile leading portrayal, full-blooded, varied support, praiseworthy production qualities, sound technical work. Unsophisticated variety entertainment, with main appeal to Provincial audiences.

Though lacking any attempt at subtlety or demanding any undue intelligence on the part of the audience, this concoction of comedy, music and superficial drama is ideally suited to the relatively simple tastes of those who like their light entertainment to possess a strong music-hall flavour. The comedy is of the somewhat raw, untamed variety that is especially dear to the hearts of Provincial audiences, while the slight narrative threads introduced are deliberately subjugated to the more or less illogical sequence of variety turns.

The introductory scenes show how a large hotel is acquired by a simple-hearted chimney sweep as the result of his uncle's will. Included amongst the newly-engaged staff of the hotel are three of the sweep's old army comrades and an ex-bus conductress, whose crazy antics touch the very heights of undisciplined slapstick. Their unending victimisation of visitors to the hotel is allowed rather too much footage, and welcome musical relief is supplied by a concert arranged in honour of a popular local priest. This is the occasion for several Irish dance routines, a couple of songs from Cavan O'Connor and a pleasant rendering of "The Kerry Dances" by Lynda Ross. The sweep's own little act, consisting of a skit on a visit to the dentist, is perhaps the funniest item in the entire picture.

A certain amount of extraneous drama is created by the activities of three swindlers who attempt to appropriate the hotel with the intention of selling it later at an exorbitant price. Their plans become unstuck and are indirectly responsible for a touch of conventional romance between a young accountant and the chimney sweep's daughter. A brief interlude of ballet and an attendant burlesque of this art by three of the crazy hotel staff usher in the inevitably happy climax.

Norman Evans works hard and is responsible for the more amusing comedy touches as the unbusinesslike chimney sweep, and is given full-blown support by Nat Jackley, Dan Young and Betty Jumel as knockabout members of the hotel staff. Nicolette Roeg and Michael Taylor have little acting to do as the young sweethearts, and the former is at her best when singing in her own, quite pretty way.

J. G. W.

"THE LAST HILL"

SOVIET FILM AGENCY. RUSSIAN. 8,000 FT. CT. "A." REL.: NOT FXD.
DIRECTOR: S. Dereviansky. LEADING PLAYERS: Nikolai
RECORDING SYSTEM: Not stated. Kruchkov, M. Pastukova.

German-Russian war drama. Well-knit story of how half-dozen survivors of sunken destroyer take part in defence of Sevastopol. Robust characterisation and spacious production qualities blend to secure striking panorama of war carnage in which individual heroism and perfervid oratory play no inconsiderable part, not least in final sequences of battle for famous hill in which gallant half-dozen sacrifice lives to prevent German tanks getting through. Lighter side not overlooked, this in songs and sentiment involving heroic girl who forges her way to front line, and in abundant high spirits of fighting men in artless by-play. Able direction, forceful general portrayal, well-defined atmosphere of Soviet patriotism. Interesting offering for devotees of Russian cinema.

For a fictional film, there is considerable realism in this recapitulation of the Russian defence of Sevastopol. Most on-lookers will therefore thrill to the tale of how the destroyer "Grosny" was sunk with only six survivors, and how this gallant half-dozen transferred with their salvaged guns to Malakhov Hill, just outside Sevastopol, where they performed heroically in the world-famous stand against the Nazi tide.

While full justice is done to the opportunities for war carnage,

individual heroism and perfervid oratory in the cause of the Soviets, the lighter side is by no means neglected. Thus an intrepid girl is introduced who penetrates to the front line, in whose shadow she sings to the gallant half-dozen and waltzes with them individually. And throughout there is abundantly evident the high spirits of Russia's fighting men in song and jest, a gaiety which persists despite a tendency to the flag-wagging speech.

It is most ably directed and forcefully played, the latter notably by Nikolai Kruchkov as the little group's intrepid commander. The feminine appeal which was considered essential is presented with some tenderness by M. Pastukova, though most of us may prefer the robust portraiture of the smaller-part players.

C. A. W.

"TARZAN AND THE LEOPARD-WOMAN"

RKO RADIO. AMERICAN. 6,508 FT. CERT. "U." REL.: NOT FIXED.
DIRECTOR: Kurt Neumann. LEADING PLAYERS: Johnny Weiss-
muller, Brenda Joyce, Johnny Sheffield.
RECORDING SYSTEM: Western Electric.

Jungle melodrama. Fantastic story of Tarzan's adventures in destroying barbaric tribe of leopard-god worshippers. Events depicted strike usual outlandish note, especially as regards muscular prowess of hero, but present nevertheless ideal material for wholehearted, all-thrill entertainment of own particular type. Brutal raids and crude rituals of leopard-men put over with sure sense of vivid melodrama, while participation in same of half-caste health officer and mysterious leopard-woman constitute colourful dramatic sidelines. Suspense reaches greatest pitch in climax when Tarzan and companions escape death in leopard-men's temple. Vigorous direction; limited acting requirements adequately fulfilled; convincing jungle backgrounds; expert handling of wild animals. Worthy addition to Tarzan series, possessing powerful juvenile appeal.

Another instalment in the adventures of Edgar Rice Burroughs' legendary character, Tarzan, is presented here with a degree of vigour and bizarre inventiveness unequalled by many of its predecessors. Most of the incidents presented are beyond the limits of human credulity, but this is no matter since they provide ample scope for that type of all-thrill, all-action entertainment that is so readily acceptable to a wide range of popular audiences, especially juvenile ones.

A bloodthirsty tribe of leopard-god worshippers is the object of Tarzan's destructive ability in this case. Headed by a half-caste public health officer and a mysterious, exotic priestess, these savages indulge in colourful bouts of dance-worship and make brutal raids on jungle travellers in order to prevent the spread of civilisation to their own tribe. In his attempts to protect four native schoolmistresses, Tarzan is himself captured by the leopard-men, as are his girl companion and boy servant.

The spectacular highlight of the picture shows how the prisoners escape when, with the strength of a Samson, Tarzan pulls down the roof supports of the leopard-men's temple and the entire tribe is crushed to death. Earlier scenes, too, are by no means lacking in suspense and the expert handling of various wild animals keeps the thrills running thick and fast; Cheta, the comic chimpanzee, is, as usual, well to the fore.

Johnny Weissmuller in the lead displays much athletic ability, but his acting duties consist of little more than the occasional delivery of a few monosyllabic lines. Brenda Joyce is adequate as his attractive girl companion and Johnny Sheffield is energetic as Boy. Able support comes from Acquanetta and Edgar Barrier as the insidious priestess and health officer respectively, and Tommy Cook as a malignant boy member of the savage tribe.

J. G. W.

"YOU'RE A SWEETHEART"

G.F.D. AMERICAN. 8,642 FT. CERT. "U." REL.: MARCH 11, 1946.
DIRECTOR: David Butler. LEADING PLAYERS: Alice Faye,
RECORDING SYSTEM: Western Electric. George Murphy.

Re-issue. Musical comedy originally reviewed in THE CINEMA, January 19, 1938, presenting sprightly story of stage producer's stunt in having ex-Yale waiter masquerade as millionaire-lover of leading lady. Alice Faye scores personal hit in tuneful song and versatile dance, with attractive collaboration by George Murphy in carefree romance and nimble hoofing. Pleasing narrative angles embellished by many diverting gags, clever specialities, and number of lavishly staged vocal ensembles in musical comedy manner. Suave direction, spirited supporting portrayal, opulent production qualities. Still attractive specimen of musical comedy entertainment, with clear-cut star pull.

The association of Alice Faye with this title should handsomely indicate the revival's potentialities. And it is a musical, too.

with nimble hoover George Murphy joining forces with the popular Alice to assure a gaily patterned melange of song and dance and demure comedy.

Nor are spectacular embellishments overlooked, for we have at least three big numbers staged with that opulence which Universal lavish on their musicals. Such well-tryed ingredients, plus a variety of hilarious gags from Ken Murray, Andy Devine, Frank Jenks and Charles Winninger, certainly suggest a further lease of life at the box-office.

Our earlier review emphasised the sparkling work of Alice Faye, whose delightful singing was voted a highlight, no less than her spirited dancing. This is quite a point, for Alice remains a name which means more than something on the billboards.

C. A. W.

"THE COUNT OF MONTE CRISTO"

EALING DISTR. AMERICAN. 10,379 FT. CERT. "U." REL.: NOT FIXED. DIRECTOR: Rowland V. Lee. LEADING PLAYERS: Robert Donat, RECORDING SYSTEM: Western Electric. Elissa Landi.

Re-issue. Costume melodrama originally reviewed in **THE CINEMA**, November 3, 1934, and first re-issued in March, 1938, telling colourful story of wrongfully imprisoned man's escape from dungeon, and later vengeance on those responsible for his misery. Efficient direction on lines of lurid incident and dramatic surprises, including horrifying prison sequences and gruesome escape scenes. More restful detail in spectacular ball and well-staged maritime incident, together with unusual trial sequence, vigorous surface action rising superior to preponderance of dialogue. Competent acting with Elissa Landi securing honours, though Donat scores in title-role played on lines reminiscent of stage. Acceptable technical qualities. Dependable offering for Dunas fans.

Our original review of this subject was hardly notable for its superlatives, insisting rather on the "efficiency" of the direction and the "competency" of the acting on uninspired lines. Nevertheless, Dumas probably remains a name with which the popular showman may conjure, and the lurid incident of prison escapes, a spectacular ball and a well-staged storm at sea, emerge superior to a preponderance of dialogue, though this latter has the quality of resonant delivery.

The subject had an earlier revival in March of 1938, when it was referred to as a particularly good re-issue subject, thanks to the Dumas talent in story and plot construction. Nor may one quarrel with such a dictum to-day, bearing in mind the extent of the Dumas public. Robert Donat and Elissa Landi are the leading players, the former in the title-role in a manner reminiscent of the stage.

C. A. W.

"THE LAMP STILL BURNS"

G.F.D. BRITISH. 8,118 FEET. CERT. "A." REL.: MAY 6, 1946. DIRECTOR: Maurice Elvey. LEADING PLAYERS: Rosamund John, Stewart Granger, Godfrey Tearle. RECORDING SYSTEM: Western Electric.

Re-issue. Drama of nursing profession originally reviewed in **THE CINEMA**, October 20, 1943, relating stirring story of professional and romantic tribulations of probationer nurse. Noble theme perhaps even more topical to-day, not least in its plea to public opinion for betterment of working conditions for probationer nurse. Revealing by-play takes in tense operation sequence, emotional tug of nurse's thwarted romance, drama of air-raid evacuations from ward, carefree Christmas revels, and light-hearted backchat of patients and nurses; but main narration remains distinctive on powerful case made out for betterment of conditions for nursing profession. Sympathetic direction, attractive leading portrayal, fine supporting team-work. Excellent popular entertainment of still boundless box-office appeal.

The noble theme of this Two Cities production loses no lustre with passing of a few brief years. With warm human appeal, it tells a revealing tale of the self-sacrificing devotion of the nursing profession, and also makes a stirring appeal for the betterment of working conditions for the probationer. If anything, such a subject is ever more topical to-day, and the box-office bid, therefore, remains boundless in its scope.

The hospital backgrounds are extremely realistic, while on the dramatic side there is a tense operation scene, this in addition to the emotional tug of the probationer's romance. There is, too, plenty of light relief in the backchat of cheery patients and the romantic confidences of the nurses, and it is this blend

Trade Shows

LONDON.

Fri., Jan. 25.—The Spanish Main, RKO RADIO, Leicester Square Th., 10.30. 5 Shorts, G.F.D., O.T., 10.30.

Tues., Jan. 29.—Blackie's Rendezvous, COLUMBIA, Studio One, 10.45. People are Funny, PARAMOUNT, O.T., 10.30.

BIRMINGHAM.

Fri., Jan. 25.—Magnificent Obsession, G.F.D., Scala, 10.30.

Tues., Jan. 29.—The Spanish Main, RKO RADIO, Forum, 10.30. Blue Dahlia, PARAMOUNT, Futurist, 10.30.

CARDIFF.

Tues., Jan. 29.—Blue Dahlia, PARAMOUNT, Empire, 10.45. Dear Octopus, G.F.D., Park Hall, 10.45.

GLASGOW.

Tues., Jan. 29.—The Spanish Main, RKO RADIO, Regal, 10.30. Blue Dahlia, PARAMOUNT, Cosmo, 10.45. Dear Octopus, G.F.D., La Scala, 10.45.

LEEDS.

Fri., Jan. 25.—Calling All Stars; Dogs at Work, RENOWN, Tatler, 10.30.

Tues., Jan. 29.—Blue Dahlia, PARAMOUNT, Ritz, 10.30. Dear Octopus, G.F.D., Tower, 10.45.

LIVERPOOL.

Tues., Jan. 29.—Blue Dahlia, PARAMOUNT, Majestic, 10.45. Dear Octopus, G.F.D., Scala, 10.30.

MANCHESTER.

Fri., Jan. 25.—Sun Valley Serenade, FOX, Gaiety, 10.45.

Tues., Jan. 29.—Dear Octopus, G.F.D., New Oxford, 10.45. Leave Her to Heaven, FOX, Gaiety, 10.45.

NEWCASTLE.

Tues., Jan. 29.—Blue Dahlia, PARAMOUNT, Essoldo, 10.30. To-day and To-morrow, FILM TRADERS, Grainger, 10.45.

NOTTINGHAM.

Fri., Jan. 25.—Scotland Yard Investigator, B. LION, Scala, 10.45. Under New Management, BUTCHER'S, Carlton, 10.45.

SHEFFIELD.

Fri., Jan. 25.—Under New Management, BUTCHER'S, Union Street, 10.45.

Tues., Jan. 29.—Our Hearts Were Growing Up, PARAMOUNT, Union Street, 10.30.

FOR REGISTRATION

LONDON.

Mon., Feb. 4.—Madame Pimpinel, UNITED ARTISTS, London Pavilion, 11.

Fri., Feb. 8.—Whistle Stop, UNITED ARTISTS, Rialto, 10.30.

DOUBLE EVENT

THE Devon and Cornwall Branch of the C.E.A. is to organise a testimonial to Mr. C. Halderson Rundle, who this year celebrates his 25th year as branch secretary, and his golden wedding.

Edward Buzzell has been handed the directorial reins on M.G.M.'s "Three Wise Fools," which will star Margaret O'Brien.

of popular ingredients which rounds off the subject's general appeal.

It is portrayed with tender devotion by Rosamund John as the probationer, and with attractive composure by Stewart Granger as a factory owner who qualifies for hospital treatment. Other material roles are most ably put over by Godfrey Tearle, Cathleen Nesbitt, Margaret Vyner and John Laurie.

C. A. W.

TO-DAY'S CINEMA

NEWS AND PROPERTY GAZETTE.

The Premier Journal of the Cinematograph Industry.

Chairman:

SAMUEL HARRIS, F.I.A., F.V.I.

Editor:

L. H. CLARK.

Executive and Editorial Offices, 93/95, Wardour Street, London, W.1. Grams: "Faddist, Rath, London." Phones: Gerrard 2500, 2504-5-6-7-8-9. U.S.A.: Louis Guimond, Room 509, 1270, Sixth Avenue, New York.

No. 5296. Vol. LXVI. Fri., Jan. 25, 1946.

NEWSREELS

JANUARY 24 ISSUE

British Movietone News.—Mr. Churchill in Miami. Belgium's defeat at Wembley. Scotland halt Kiwis.

British Paramount News.—Population quiz, England v. Wales. Thirty-six Dachau murderers sentenced.

Gaumont - British News.—England v. Belgium. Churchill in Florida. Airborne heroes on parade.

Pathe News.—New air ways. News Chronicle centenary. De Gaulle resigns.

Universal News.—Tributes to French Navy. Kiwis' first defeat. Last days of Dachau trial.

INVESTMENT BILL

(Continued from page 3.)

by the Treasury of the borrowing and raising of money in Great Britain and to empower the Treasury to guarantee loans for industrial reconstruction and development.

Points are:—

The establishment of priorities for those projects of capital development which are of the greatest importance in the national interest.

The appointment of a National Investment Council to advise the Treasury in a non-executive capacity.

The Government's endeavour, through this Council, to guide the investment programme and relate it to other Government plans for using the economic resources of the country.

The Treasury to guarantee loans up to £50,000,000 in any one financial year to any industry that will benefit thereby.

The Bill is likely to be down for a second reading within the next two or three weeks.

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The Cinema

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The Premier Journal of the Cinematograph Industry.

Technical Supplement Published Monthly.

Editorial: C. HARTLEY DAVIES.

Advertisements: H. D. BURR.

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MAKING ASSURANCE DOUBLY CHEAP.

We have on many occasions emphasised the importance to the cinema proprietor of adequate insurance, and we have expressed, and still express, the belief that only a very small percentage of exhibitors are adequately covered against *all* the risks to which they are exposed. The reasons for this are manifold.

In the first place, it is not every showman who understands in the fullest sense of the word the insurable risks of his business. Most of them know that they must have some sort of fire insurance, a burglary policy, and a workman's insurance policy; but there are many hundreds who are blissfully ignorant of the need for protection against third-party claims in respect to loss or damage arising from the acts of their employees. We have seen, even recently, fire policies for amounts totally inadequate, having regard to the present-day value of the property covered. These insurances had gone on from year to year, and no account had been taken of the vastly increased cost of replacement. Another instance came to our notice recently. One of the most practical and prosperous of provincial exhibitors refurbished, re-equipped, and redecorated his hall at a cost of some thousands of pounds; but it did not occur to him to increase his insurance proportionately until the risk was pointed out to him.

Cost has been, and still is, a bugbear to many a struggling proprietor who shoulders hazards that might easily spell utter ruin; putting off the "evil day" of payment of premiums because he does not know what the cost will be. There is an adage that misfortune generally comes to those who are least prepared for it, and it is a veritable truth that the slenderer the purse the greater the need for adequate insurance.

Multiplicity of policies has, in a measure, deterred many from fully guarding against possible losses. How many exhibitors, we wonder, are covered against liabilities and loss of profit in case of compulsory closing of their theatres?

It is with the greatest satisfaction that we note that at least two of the soundest insurance offices are at last turning their attention to the cinemas and arranging to issue comprehensive policies at reasonable rates. Some little while back the Federated Employers' Insurance Association, Limited, introduced a special cinema cover-all policy on very favourable terms, and now we have the General Accident Fire and Life Assurance Corporation, Limited, offering the picture theatres special policies covering all ordinary risks at a materially reduced premium.

With the facilities offered by these well-known companies there is precious little need for the showman to have around his neck the weighted chain of unknown and almost unascertainable liability, threatening him with disaster, if not absolute ruin perhaps, at a moment when least expected.

Sound advice as to the risks incurred and protection at a reasonable premium is now to be had for the asking, and we do with all sincerity urge those who have the responsibility of cinema control on their shoulders to look seriously into their insurances. The months before us are those usually heaviest in insurance renewals, and many indeed will find the possibility of securing far greater protection than at present enjoyed at much less premium than they are now paying. The trouble of ascertaining is little, the cost nil, and the advantage may easily be great indeed.

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TOPICS OF THE TIMES.

By THE MAN WITH THE OIL RAG.

My word! What a brave show we technical people made at the Garden Party! But then, you know, the public were there, and we are always afraid of letting the public know the secrets of the technical side of cinematography. Dear old Will Day was there with his historic lecture—and *wireless*. Capt. J. W. Barber was there—with *wireless*; Sydney Bernstein was there—with a Heath Robinson *comic stunt*; and another great technical man whose name modesty forbids my mentioning was there—with *dolls*. Rumour went around that Joseph Springer was bringing along two projectors, and consternation was rife.

HOME BIRDS.

The relief was great indeed when it was discovered that it was a pair of Home cinema projectors, which he was presenting for the good of the cause. What a good sport is "Joe." The beautiful kiosk of the "Anima Circle Section" was his creation, and that was not the only exhibit he gave a "leg up" to in his quiet, unostentatious way. He made certain that the whole of his London staff should help to swell the crowd, for he gave them all tickets, and threatened to give those who did not turn up the sack. There was a full roll-call, you bet.

MY ONE WORRY.

Then, again, he was one of the briskest bidders at Sam Harris's auction sale, and most of the lots he bought he "put up again"—just to swell the fund, as he put it. My one worry is why he bought those Kid Lewis boxing gloves and took them away with him? Sam Harris humorously suggested that they were useful for putting "punch" into a film; but it is our *advertising man* for whom I am a bit anxious. Poor old 'Arry!

ORDER OF THE GARTER.

Speaking of the auction, I have never seen Sam Harris in better form than he was on this auspicious occasion. He kept a huge crowd in uproarious merriment all the time, and simply "magnetised" the money out of their pockets. I do not know whether he remembers ever getting more real enjoyment out of the sight of a lady's dainty silk garter—but I certainly do not!

ARCADIA IN SOHO.

There is nothing very suggestive of Arcadia in Wardour Street, but the Arcadian glade of Soho Square is sheltering an interesting exhibit in the new Arcadia projector, which I had the pleasure of examining at close quarters recently. It is certainly a very fine

machine, and produces a perfectly flickerless and beautifully "rounded" picture. The substitution of optical-superimposition for the usual mechanical intermittent and shutter imparts a delightful sense of softness and restfulness to the eye.

WHAT GRINDELL MATTHEWS SAID.

The slowing down of this projector gives—in place of the flickering dark and light of the ordinary projector—a queer "slow-motion" effect that is really comical. Grindell Matthews, the Death Ray inventor, who first called my attention to this projector some time ago, told me that he had used the machine in his experiments in the synchronisation of music and pictures, and that he was convinced that it represented the ultimate standard method of film projection. It has been installed at the Coliseum, Harrow, and I learn that friend Marcus is getting a well-illuminated 24-foot picture at 120 feet throw, with 20 ampères. That is certainly an excellent result. The machine weighs around a quarter of a ton, and the price works out at something approximating to £500.

FIRE OR WATER.

A north country exhibitor tells me that he recently noticed one of his patrons regarding with curious eyes a row of regulation fire buckets and grinning amain to himself. On inquiring what the "joke" was, he got the quaint reply, "Ee, but thae pails say fire, but there be nowt but water in 'em." My good friend evidently has the honour of the patronage of the local idiot.

REMINDS ME.

Rather reminds me of an incident at one of the halls in which I have a few Bradburys. We had a man working on a ceiling repair job in the vestibule, and the wife of the manager, who had thoughtfully made tea for us, asked him if he would like a cup. A look of wonderment, not unadulterated by consternation, spread over his intellectual countenance as he demanded: "Why? Are the brewers on strike?"

BOOKING FEES AND THE TAX.

Several of my correspondents ask for information as to their position in regard to fees for booking seats in advance—so far as entertainment tax is concerned. A typical case is that of a Yorkshire exhibitor, who tells me that he has a sixpenny, and consequently tax-free seat; but that on Saturdays and holidays he books them in advance, and charges a booking fee of twopence. He contends that the extra twopence is for

services rendered in booking the seat, and cannot be added to the price of admission for the purpose of the tax.

WRONG.

His contention will not help him one iota if he happens to get a summons. The legal position is very clear. When a booking fee is charged by some outside agent, who alone profits by the fee, it is regarded as payment to that agent for services rendered. But when the fee goes to the cinema in the end—whether it be collected at the box office or at some outside place, it is part of the price of admission, and must be added for the purpose of entertainment tax. Thus a six-penny seat, plus twopence booking fee, must bear the tax appropriate to an eightpenny seat. That is the exact legal position.

A CASE FOR PELMANISM.

I do not know much about memory training, possibly because I never had a memory worth training, but a manager friend tells me of an experience that impels me to the belief that my "rotten" memory could easily be worse. It would appear that one of the ladies of the district who adorn his fivepennies "nodded off to sleep" with a tiny baby in her arms. A kindly soul in the next chair, observing the risk of the child falling, took it gently from the sleeping mother and nursed it through the big picture. So far so good.

BUT —.

But when the time came for departure she quite forgot that she had someone else's baby in her arm, and it was not until she arrived home some time later, and her husband began to ask inquisitive questions, that she realised her error, and hurried back to the hall with her charge. In the meanwhile the mother awoke, and forgetting that she had a baby with her when she entered, departed minus. It was well past midnight before the tangled skein was straightened, and my friend went to bed to dream—of babies and things.

ON FUSING QUARTZ.

After many years of endeavour, a method of fusing quartz in commercial quantities has been discovered. The potential importance of this to the optical side of the cinema trade may be gathered from the fact that, whereas a metre rod of the finest optical glass will transmit 63 per cent. of light passing through one end, a similar rod of fused quartz passes 92 per cent. of light. It is far more transparent than glass, and is subject only to the slightest degree of expansion. For camera and cine-projection lenses it opens up a vast field of possibilities, while its quality of being unaffected by violent changes of temperature will make it ideal for condenser lenses, reducing the risk of breakage almost to vanishing point, as well as passing to a far greater extent than glass the rays of light value.

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REGENT 1930.



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NEW PRINCIPLE IN PROJECTION.

OPTICAL v. MECHANICAL "INTERMITTENT."

CONTINUOUS FILM TRAVEL.

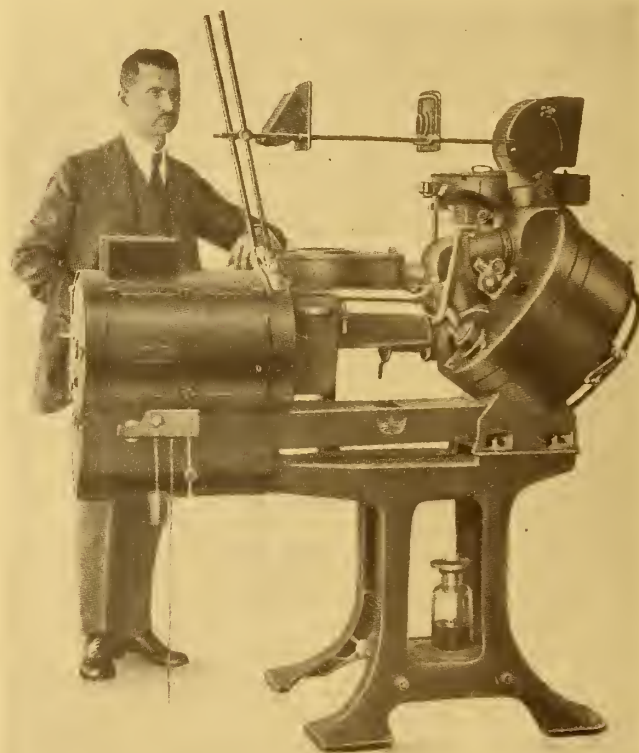
It is claimed by many of the leading experts in cinematography that not until the intermittent stopping and starting of the film in its travel is replaced by continuous travel will perfect projection be achieved. If that be so, then a new projector yept the Arcadia, now being demonstrated at 27, Soho Square, W., can be said to have solved the problem of perfect projection.

The Arcadia dispenses with the Maltese cross or other intermittent movement of the film, as well as the necessity for a shutter to mask such motion. The intermittent action—as we may call it for convenience, although it is not actually so—is optical instead of mechanical. A revolving mirror receives the image from the gate aperture lenses, and projects it through a prism and through projection lenses to the top section of the mirror, where it is in turn passed on through a tele-objective lens to a projection mirror and out to the screen. As the image of one picture reaches its maximum a second is superimposed, and as the first dissolves out the second builds to maximum, and so on; so that the usual periods of intermittent dark and light give place to a natural flickerless fading in and out of the projected image. That is the revolutionary principle of the machine.

There are many other interesting features. The lamp is of the mirror-arc type, but a clever clock-feed arrangement ensures automatic continuance of a perfect arc. The condenser is a pair of glass lenses forming a jacket for a water-bath, which cools the heat rays of the light so that a film may be slowed down or even arrested for 30 seconds without the least risk of firing the celluloid base. Anent this slowing down, one may remark that as there is no shutter there is no flicker, and the result is a "slow motion" effect that could be used with excruciatingly comic results in some comedy films.

The water-condenser serves another very useful purpose. A plunging mirror instantly diverts the light-beam in an upward direction, where it is picked up by a mirror and passed on through the lantern-slide carrier and lenses to the screen. Thus a slide can be instantly projected even without stopping the running of the film. It is obvious, therefore, that a special message, a miss-

ing title, or an explanatory note can be thrown on the screen instantly and in full synchronisation with the position of the film. Let us imagine that an essential sub-title is missing. The operator would prepare a slide and drop it into the slide carrier. On arriving at the part of the film at which the sub-title had to be inserted he would just drop the plunger mirror and stop the film travel. A reversal of this process would cause



The new Projector ready for showing.

the film to again proceed in its travel—and, so far as the audience is concerned, nobody would be aware that the sub-title was other than part of the film.

There are other features of this new projector; such, for instance, as the automatic stopping and starting, the take up, the spool-boxes, which accommodate 3,000 feet of film at a run, the simple threading, and the economy in current, which I propose to deal with more fully in the next issue.

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**J. H. EDGCOMBE SCORES AT
WEMBLEY.**

HUGE ORDER FOR PAGEANT OF EMPIRE.

Nothing, we are told, succeeds like success; particularly is that so when the success is born of sheer merit. That is certainly the case with J. H. Edgcombe, Limited, the well-known theatrical decorative artists and costumiers, of 36, Soho Square, W. This enterprising firm has just completed a contract in connection with the Pageant of Empire, at Wembley, which includes no less than 40,000 yards of fabric and over 5,000 pairs of tights and stockings. To be represented at all in this great spectacle is an honour, but to be entrusted with so substantial a part of the dressing is more; it is a testimonial of the most convincing character.

Speaking of the firm, its activities and its director, our esteemed contemporary, the *Performer*, says: "So well is their business organised that even an order to this extent did not interfere with the work of dressing stage productions, a department which is steadily increasing. During last month there were in London alone at one time no fewer than 14 shows, in the dressing of which the house of Edgcombe had assisted. Although still a comparatively young man, Mr. Edgcombe has had a lengthy

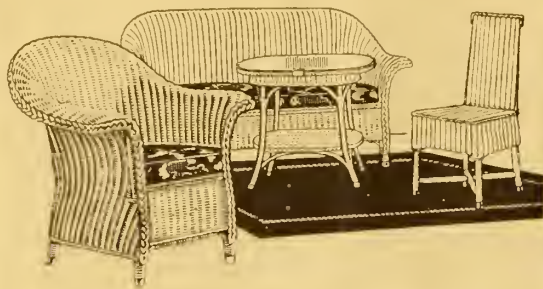
and unique experience in every branch of theatrical draping and decoration, and possesses a happy faculty for securing harmony in colour, and at the same time striking a distinctive note."

WILL DAY AND WIRELESS.

CINEMA HISTORIAN'S NEW LOVE.

Will Day has built up one of the largest businesses of the day for the sale of wireless apparatus and accessories. Of course, he is a judge of this class of goods, and I suppose that is the reason he is able to satisfy his customers, who invariably return. It appears that Will Day never purchases anything without thoroughly testing it, and proving its efficiency before he offers it to the public for sale. Every one of his customers is aware that should they at any time want to change any of the goods they purchase he is always only too pleased and willing to do so, and when it is taken into consideration that, in addition, he gives advice absolutely free of charge, to buyers and non-buyers alike, it is no wonder that he has such a constantly improving and increasing business.

The big set of wireless apparatus that Will Day fitted up at the garden party was about the only free display that was given, and it was much appreciated by the public.



Cafe Furniture

Give a hearty welcome to your patrons through the medium of your café! Provide for relaxation by giving every possible comfort—it will pay.

Introduce charm and colour—allow free access to freshening breezes and your hall will become the popular rendezvous and Scare the Summer Slump.

Lloyd Loom woven furniture, woven from cane-like fibre, is both economical and wonderfully durable. Easy to clean and handle, and provides the highest degree of comfort. Made in numerous designs and colours, at reasonable prices.

Send for Café Furniture catalogue.
Ask for suggestions in colour.



CLEMENT STREET, BIRMINGHAM.

'Phone: Central 3834. 'Grams: "Carpets, B'ham."

Agents and Showrooms:

Manchester, Newcastle, Cardiff, Glasgow, Belfast, Dublin.

Save Pounds on Your Current Consumption!

A few of the
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**REFLECTA
SCREENS:**

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Futurist,
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SUTTON COLDFIELD
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DUDLEY
Criterion.

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King's Cinema.

BOLTON
Empire.

NEWCASTLE
The Pavilion.

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"Dudley.
"The Screen you installed in the New Criterion has convinced me beyond doubt of all you claimed for it, both as to its brilliancy, also its saving in electric current consumption, and I want you to install one at your earliest at . . . and also the . . ."
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The "Reflecta" Screen is constructed on scientific lines. Always taut by reason of the patent spring adjustments; the specially prepared surface guarantees a clear definition from any angle. When soiled can easily be cleaned with simple wash down. The Ideal Screen, and costs half the price of any other patent screen on the market.

Let us give you a free demonstration in your theatre at any time by appointment. Don't delay! Write for particulars and prices.

REFLECTA SCREEN CO.,
9, Grove Road,
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'Phone: South 1229.

A.A.A.

EXPERT EVIDENCE—

THE WELL-KNOWN CINE-
TECHNICAL EXPERT
C. H. DAVIES, WRITING
UNDER DATE Jan. 10th,
1923, says:—

"I consider FIREFOAM an ideal Extinguisher for Cinema purposes. A film fire in the operating box of one of the theatres under my direction was extinguished by its aid with such thoroughness that the performance was not stopped for more than three minutes, and the audience knew nothing of the occurrence.

"It is REMARKABLY
RAPID & THOROUGH
IN ITS ACTION."



Write—

For ILLUSTRATED BOOKLET

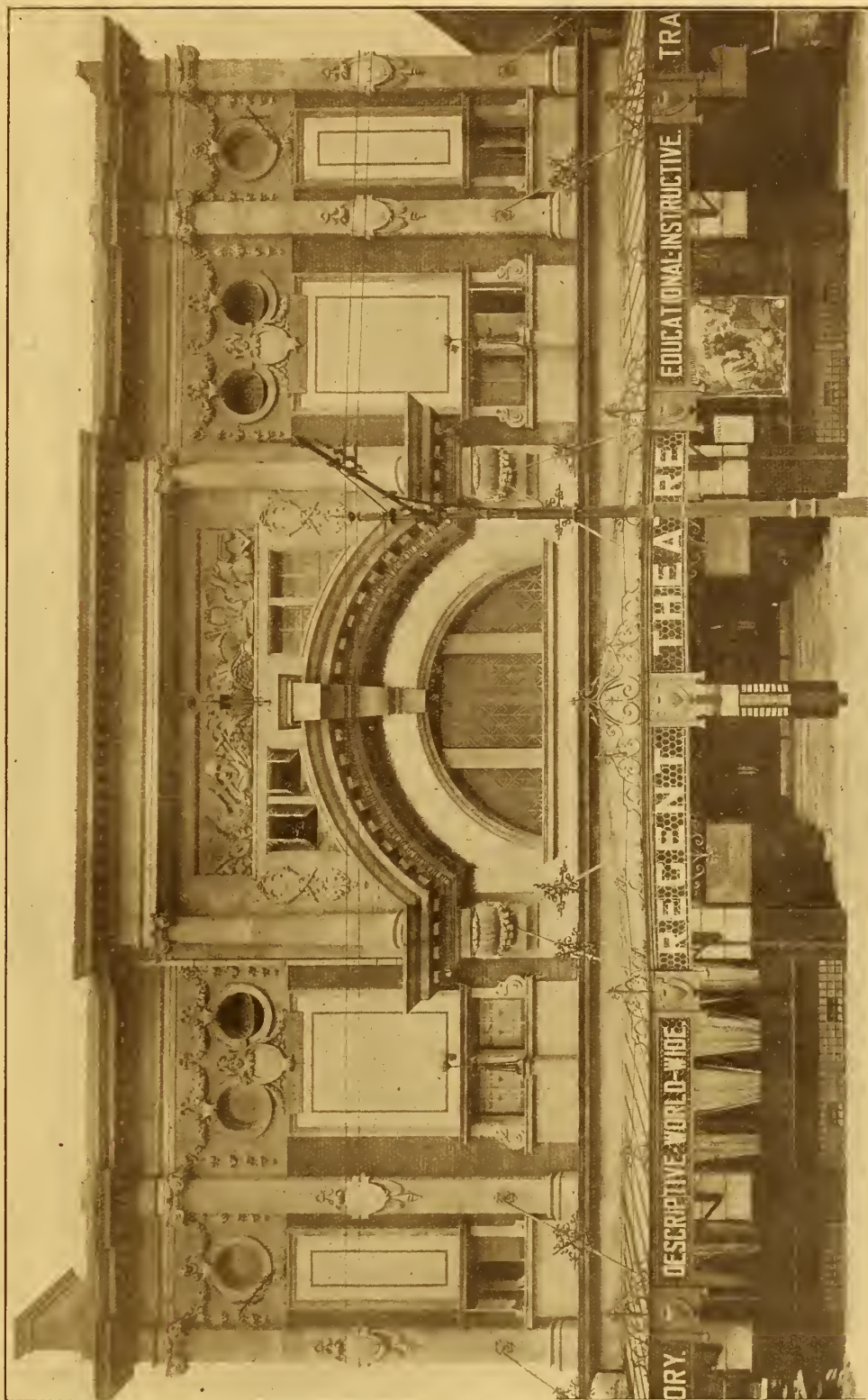
Dept. C. S.,

FOAMITE FIREFOAM, LTD.,
24-26, Maddox Street, - London, W.1

IRON CANOPIES FOR CINEMAS.

The employment of artistic iron canopies for the dual purpose of decorative effect and the provision of protection for waiting queues is becoming more and more characteristic of the great super-cinemas. At one time the use of such canopies was regarded as something of a luxury; to-day it is looked upon rather as a necessity. But the erection of such metal and glass structures is a specialised art.

Our illustration is of the Regent Theatre, Yarmouth, and it will be noted that the canopy is of a particularly attractive description, and some beautiful ornamental ironwork is introduced. The canopy was made and erected by the Lea Foundry Co., of Bromley-by-Bow, who specialise in this class of light construction engineering, either from architects' designs or their own. Steel staircases and fire escapes for cinemas are other specialities of the Lea Foundry Co.



BEAUTIFUL ART-IRON CANOPY AT THE REGENT, YARMOUTH.

THE OPERATOR AND THE GENERATOR.

NORMAN STANCLIFFE.

My object in writing these brief notes is to help junior operators who have only an elementary knowledge of the generator. One of the chief troubles met with is sparking at the brushes. Do not try to pull the machine to pieces; you will perhaps find yourself in difficulties if you do. See that the brushes are set diametrically opposite. Care should always be used in setting brushes. It should be done while the machine is at a standstill, by counting the bars or by marking.

Sparking sometimes results from the brushes not being set at a neutral point. This defect can be remedied by moving the rocker-arm backward and forward until the sparking stops. The brushes may need bedding in, or the commutator may require smoothing down. In case of slight roughness of the commutator segments, fine sandpaper on a block of wood will be sufficient to put matters right. If, on the other hand, the copper segments are badly fitted or out of the true, or the mica bars are badly "up," it will be necessary to send the armature to have the commutator turned in the lathe. This is a skilled job that no ordinary operator should attempt. The accompanying illustration shows my own method of devising a tool for cleaning the commutator.

"Heating up" in the armature may be caused by overload; in such case care must be taken to avoid same. Moisture collected on the coils, also, may account for heating; dry the coils slowly, and, if necessary, put on a coat of insulating varnish. Occasionally one meets with heating through the pole-faces being out of centre. The remedying of this is a practical engineer's job.

Heated bearings are generally a sign that all is not well with the lubrication. Either the oil distribution, ring or other system, is not operating effectually, or the oil used is not of the right quality. Clean out the oil well and bearings, and put in fresh, best-quality mineral oil, taking care that an over-quantity is not used, or it may splash out into the brush gear and the commutator. Dried oil mixed up with carbon dust

from the brushes has been known to cause a short circuit, so do not risk it.

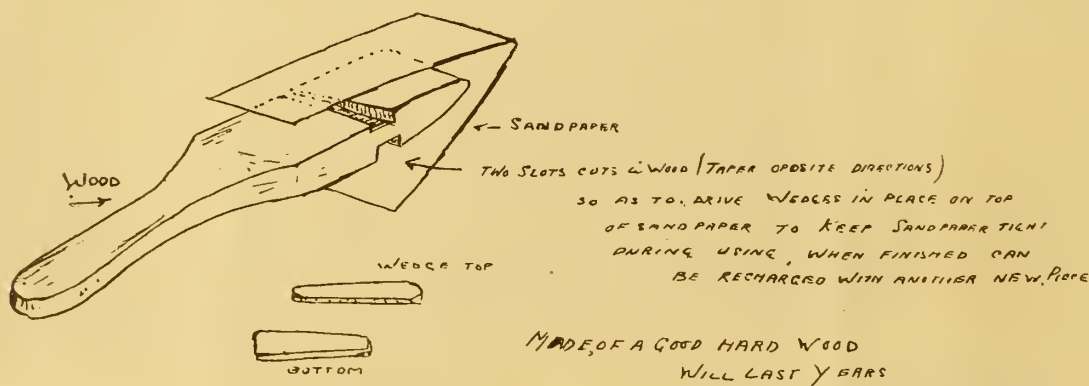
Cleanliness is essential to the sweet running of a generator. By cleanliness I do not mean the polishing up of the exterior, but constant attention to the vital parts of the machines. Never let a day pass without looking at the inside of the generator units. Blow out any accumulation of dirt and dust; see that the brush gear is clean, the carbon surfaces unbroken, and the coil connections to the segments are intact. This will save you any amount of running trouble. All connections should be carefully examined periodically, and terminals maintained firm.

I trust these few notes on the care of the d.c. generator will be found useful to some who do take a trade interest in this important part of the bioscope equipment, and will, moreover, induce some of the newer recruits to the business to study the subject to their own advantage.

MATROIL AT WEMBLEY.

In cinema decorative work generally, and exterior decoration in particular, the utmost importance attaches to the quality and durability of the paint used. If one may judge by experience at the British Empire Exhibition at Wembley the quality of safety would seem to be in stipulating Berger paints.

The outstanding stone colour of that impressive building labelled Canada is an achievement of Matroil, while the picturesque Colleen Cottage may well be described as an artistic study in Matone. Australia, the Canadian National Railways, the Canadian Pacific, and the Ulster Pavilion are all monuments of Berger quality and effectiveness. The rich red-brown mass representative of the Gold Coast is a Red Oxide creation of the firm, whose paint is also used on the Derby Racer, the River Caves, the Great Racer, the Sheik, the Menagerie, the Dance Hall, the Cake Walk, the Jazz Glide, the Water Shute, the Globe, and the Whirl of the World. At Pears' Palace of Beauty, Bergers' Gold Finish is employed to produce the beautiful decorative effect so much admired by visitors.



Showing wedge-shaped tool for cleaning commutator.

THE POWER OF ADVERTISING.**LORD BURNHAM, LORD LEVERHULME, AND THE
LORD MAYOR SPEAK OUT.**

The power of advertisement and the need for greater enterprise in this vast field of sales possibility has been forcefully urged by such men of sound commercial experience and business foresight as Viscount Burnham, Lord Leverhulme, and the Lord Mayor of London during the past few weeks.

Writing of the Convention of the Associated Advertising Clubs of the World, Viscount Burnham has pointed out that sometimes in the past history of British trade effort has been concentrated upon production alone, to the neglect of something not less vital to national interests, namely, selling. Evils, of which unemployment is the worst, were attributed to what was called over-production, even when the world was crying aloud for goods. Markets opened and developed at home and abroad through the use of legitimate commercial advertising seem to be the true answer. When the existence of supplies and the worth of British manufactures are properly made known, the country's trade and commerce benefit.

The development of advertising on modern lines has revealed one outstanding principle. Whatever may have been thought when advertising was in its infancy,

the fact is now recognised by all advanced advertisers that veracity is of supreme importance. So greatly is this appreciated that technical associations for the development of advertising in all parts of the globe have, in their federated body, the Associated Advertising Clubs of the World, adopted as their bond of union the motto, "Truth in Advertising." This association, composed of more than 278 different clubs, has met in conference at the British Empire Exhibition during July. Delegates from 160 clubs in America, twenty-five in the British Dominions, ten on the Continent of Europe, and forty in Great Britain, Northern Ireland, and the Irish Free State, were present, to the number of about 3,000.

The importance of such a gathering for British commerce can hardly be over-estimated. Trade promotion by the most powerful implement yet discovered—truth in advertising—was emphasised afresh. The choicest specialists of the world assembled with the object of finding out by discussion how untruth in advertising could be eliminated. If, by concerted action, this purpose can be achieved, so that a statement published by advertisement shall receive unquestioning belief because truth in advertising has been made universal, publicity, by which alone Imperial trade can be extended to the full capacity of its desert, will be incalculably strengthened. The whole world will be benefited, and not the British Empire alone, by the improved distribution of British products thus brought about, and the relief of unemployment will not be inconsiderable.

G.E.C.

Stage Lighting Apparatus.



ACTING AREA
FLOODLIGHT.



REGD TRADE MARK

ACTING AREA FLOODLIGHTS.
HORIZON COLOUR FLOODS with special glass colour filters.
MAGAZINE TYPE COLOUR FLOODS with mechanical remote control gear.
SPOTLIGHTS AND PROJECTORS for use with Osram gasfilled projector type lamps ranging from 100 to 3,000-watt sizes.
METALLIC TYPE DIMMERS for hand operation and mechanical remote control.

The G.E.C. Stage Lighting Service is at your disposal for the preparation of stage lighting schemes of any description.

WRITE FOR FULL PARTICULARS.

THE GENERAL ELECTRIC CO., LTD.

STAGE LIGHTING DEPT.,

Head Office : MAGNET HOUSE, KINGSWAY, LONDON, W.C.2

Branches throughout Gt. Britain and in all the Principal Markets of the World.



HORIZON
COLOUR FLOOD.



REGD TRADE MARK

THE CINEMA IN INDUSTRY.

THE LESSON OF WEMBLEY.

The ever-increasing importance of the part played by the cinema in the development of commerce and industry is being fully demonstrated at the British Empire Exhibition. Among many other instances of this, the Department of Overseas Trade are showing scenes of interest connected with various industries by means of a series of industrial films which they are exhibiting in the Government Pavilion at Wembley.

Each industry selected is covered by a short film of about 15 minutes' duration, but so carefully arranged as to include all the essential operations. The incandescent electric lamp, for instance, is dealt with in a film entitled "The Magic of Modern Lighting." In it are shown all the essential operations in the making of vacuum and gas-filled lamps, and such interesting scenes as glass blowing, filament winding, bulb exhausting, &c., are included. Each of the scenes is preceded by animated diagrams showing clearly the operation to be performed.

Apart from the manufacture of articles of everyday use, this series includes many films of exceptional interest in connection with modern industrial developments. "The Production of Iron Ore," for example, shows the various processes carried out in an iron ore mine, and, in addition to the underground operations, calcining processes, &c., is of particular interest as showing the application of electricity in connection with locomotives and other underground equipment.

"The Electrically Propelled Ship" is another film of more than ordinary interest. Besides showing the launching of the ship, the film includes views in the

foundry and machine shops showing various stages in the manufacture of the turbo-electro equipment.

Exceptionally large undertakings always attract a good deal of attention, and for this reason "The Building of a 40,000 H.P. Turbo-Generator" is a film of very considerable interest. This film covers briefly the various manufacturing operations involved in the production of the largest turbo-generator which has so far been installed in the British Empire. In addition to showing scenes in the foundry and machine shops, the film shows the erection of this generator in the Rotherham power station, and concludes with the official starting up by H.R.H. the Prince of Wales.

All the films referred to have been produced by arrangement with the British Thomson-Houston Co., who have for a good many years utilised the cinematograph both for recording and for educational purposes, and the short versions being shown at Wembley have been selected from the many comprehensive films which they have taken from time to time in connection with the installation of their plant in various industries.

A BEAUTIFUL FRIEZE.

We have from time to time made reference to the use of fibrous plaster friezework in cinema decoration, and it is with real pleasure that we reproduce a superb specimen of this class of enrichment employed in the decoration of the Cardiff Empire. The work was carried out by H. H. Martyn and Co., Limited, of Cheltenham. This firm is well known for its fibrous plaster, wood-carving, panelling, sculpture, marble, stained glass, and other decorative work in cinema construction; and it is of interest to note that they have been commissioned to carry out a decorative scheme in one of the most famous palaces in India.



COLOUR AVERTS A TRAGEDY.**WHAT THE SHOWMAN CAN LEARN.**

In the cinema business we are eternally striving to learn. The psychology of colour and of light is our daily study. That being so, we make no apologies for "pinching" from an always bright and interesting little contemporary, *Berger's Mercury*, the story of what it entitles "The Blue Dragoon; a film of strong heart—and colour—interest," in turn "borrowed" from the New York correspondent of the *Daily Express*.

The strong influence of colour on human thoughts and acts has recently been experienced by Mr. Vincent Richards, the American tennis champion, who has just retired from the Davis Cup team. He eloped with Miss Claremont Gushee, the pretty daughter of the owner of Claremont Inn, Riverside Drive, New York, and the bride felt certain that on their return from their honeymoon she would win her father's forgiveness.

Her surmises, however, proved wrong. Mr. Gushee remained hard-hearted and obdurate, and the little bride could not make him relent.

She told the story of her trouble to a girl friend. The friend interrupted half-way through the tale to inquire the colour of the wallpaper in the room where

she asked her father's forgiveness. "It was reddish," replied the astonished bride, "but what has that to do with it?" "Don't you know that red has an irritating effect?" asked the friend, and mentioned certain scientific colour tests made recently at Harvard University.

Mrs. Richards at once consulted Miss Hazel Adler, a prominent colour specialist, of New York, and found that according to this expert amazing things can be done with the use of the right colour at the right moment. Highly excitable people, she was told, should be surrounded with soothing blues, soft greys, and wood browns.

Blue was so highly recommended for its favourable effect on angry passions that Mrs. Richards engaged a room in an hotel that was a perfect blue symphony—carpets, walls, draperies, and furniture all harmonised in this soothing colour. She attired herself in a blue hat and gown. She then sent for her father.

The irate parent at first refused to be pacified, and for a time, so vehement was his anger, that the bride feared that Miss Adler's remedy would fail. Then, however, she managed to appeal to her father's sense of humour, and he laughed. He did not want to give way to his humour, but he was unable to repress it—in that blue room. As soon as she saw him smile, Mrs. Richards signalled to her husband to come into the room, and there and then Mr. Gushee forgave and blessed them.

Renters should see the new Berger Sedative Blue; guaranteed to tame the wildest anti-big-price exhibitor.

HULLO !! C.Q., WILL DAY CALLING*you to inspect a new selection of***WIRELESS ACCESSORIES**

**FOR INCREASING YOUR WAVE-LENGTH TO THE NEW 1,600 METRES
WHICH WILL BE IN USE FOR BROADCASTING FROM CHELMSFORD.**

Loading Coils to load on from 950 to 1,700 metres.
Waxless Coils at 1/- each.
Cotton Covered at 1/6 each.

The Latest. "RADION" Valves, D 4 detector
and A. 2 amplifier, B.B.C., 10/- each.

Note.—The consumption of these Valves is only $\frac{1}{4}$ ampere.

As the new range will be approximately 33 miles from London it behoves you to get a really reliable and supersensitive crystal.

MAKE NO MISTAKE IN YOUR SELECTION.

Do not keep wasting money on crystals of unknown repute. **GET A CRYSTAL THAT HAS STOOD THE TEST OF TIME**

DAYZITE REGD.

As one delighted customer writes:—"Send another Dayzite Crystal for my friend. It is as good as a valve, and if the price was 5/- each it would be cheap."

Secure a Registered DAYZITE Crystal, sold only boxed with silver Cat's-whisker, 2/6 each, postage 3d. extra.

Write for catalogue, post free. Postage and carriage on all goods extra.

WILL DAY, LTD.,**19, Lisle Street, Leicester Square,
LONDON—W.C. 2.**

'Phone: Regent 4577.

Telegrams: "Titles, Westrand, London."

THE HOUSE

"The Selfridge's of"

Complete Seating Furnishing throughout.
latest lines. Projectors for the cinema, the
the most efficient, for either front or rear

Electric light fittings in a range of styles and
Bowls, Shades and Signs made in our own
Cinema Orchestra: Jardine Organs, Orgapians

Ornate, the indestructible and inexpensive design
in fact, any building. The Springer Autom

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Branches

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OF SPRINGER

the Cinema Trade."

mechanical and Electrical Equipment on the
school, scientific work or the home. Screens,
projection.

designs unapproachable. British Art Mosaic
factories. Every requirement of the Modern
Harmonic Synchroniser Pianos.

orative wall and ceiling lining for cinemas and,
c Curtain Control, with dimmer light effects.

R, LIMITED,

reet, London, W.1.

everywhere.

—PALACE OF ENGINEERING.

MR. EXHIBITOR,

Your Most Pressing Need

To-day

is

Crowd-Pulling Films

at a

**Fair and Reasonable
Price.**

It is for the Express Purpose of
Offering You Just this Service that

SPRINGER FILMS

has been Established.



**First Trade Show Shortly ;
Do Not Miss It !**

EFFECTIVE CINEMA LIGHTING.**A LESSON FROM NORWICH.**

The Regent Theatre, Norwich, architectural details of which we have already given in these columns, is one of the most comfortable cinemas in the provinces. Designed for a seating capacity of 1,000 persons, and primarily intended for a cinematograph theatre, it is, however, provided with a stage sufficiently large to accommodate dramatic touring companies.

By the courtesy of Mr. George T. Regment, the consulting engineer, we are able to give some particulars of the electric lighting arrangements carried out to his instructions.

The lighting scheme throughout has been designed to produce a soft, diffused lighting effect with no risk of eye-strain. Special fittings have been designed and manufactured by the General Electric Co., Limited, to achieve this end. The fittings on the main ceiling over the auditorium are designed to harmonise with the decorations. They consist of a substantial ceiling-plate with six stout metal straps supporting a decorative corona band, 4 ft. in diameter, with six pairs of flambeau brackets carrying ruby-coloured shades. Metal straps springing from the brackets on the main band support a smaller decorated band below carrying a 24-in. "Superlux" bowl. Each flambeau shade contains a 60-W. "Osram" vacuum lamp, while the main illumination is obtained through the medium of a

1,000-W. "Osram" gas-filled lamp in the "Superlux" bowl. Seven of these units are fitted over the auditorium. A feature of the flambeau shades is that they contain colour-sprayed "Osram" lamps, and, when illuminated, produce the realistic effects of the old-time lighting unit. The "flames" appear to vary in height, colour, and intensity according to the angle from which the units are viewed.

During the showing of the pictures these units are illuminated, thus meeting the requirements of the authorities by providing sufficient light for entry and exit, while in no way affecting the picture being shown.

On the balcony and box fronts eleven 2-light crossed flambeaux on gilt colour brackets with satin shades are fitted, while on the back and side walls fourteen 2-light brackets of similar design are fixed.

The first floor promenade is illuminated by three gilt colour ceiling fittings with 12-in. "Equiluxo" hemispheres, each containing a 100-W. gas-filled lamp.

The large gas-filled lamps in the units over the auditorium are arranged on separate circuits through dimmers worked from the operating room. These enable any desired degree of lighting to be obtained. A system of master control is also arranged, so that, in case of emergency, the auditorium can be instantly flooded with light.

The whole of the electrical work at this theatre has been carried out by Messrs. Mann, Egerton and Co., Limited, of Norwich.

ORGAPIANS

Splendid reception at demonstration, C.E.A. Conference, Scarborough.

Copy of Testimonial received subsequently:—

July 14th, 1924.

"I have pleasure in sending you cheque in settlement for Model 2 Orgapian. The instrument was not delivered until Saturday, but we got it installed and in working order for the evening performances. I am quite confident it will increase my takings. I think it a splendid instrument for a small Cinema like mine."

Yours faithfully, ———.

MODEL 1.

For Theatres seating
500 to 1,000.

*The Perfect Orchestra
Replacer.*

PRICE COMPLETE WITH
ELECTRIC BLOWER IN
CONCRETE
SILENCING CASE **£200**



Model No. 2 with organ partly withdrawn.

MODEL 2.

For Theatres seating
1,000 and upwards.

*Fitted with our Patented
high-power Organ.*

PRICE COMPLETE WITH
ELECTRIC BLOWER IN
CONCRETE
SILENCING CASE **£300**

E. WHOMES & SONS, Orgapian Works, Bexleyheath, nr. LONDON.

THE . . . The Last Word in Orchestration.

JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Cinema.

Go and hear it at
THE STOLL PICTURE THEATRE and
(London Opera House, Kingsway, London, W.C.)
TIVOLI PALACE, STRAND, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment.

Write for full details: **JARDINE & CO., LIMITED,**
 ORGAN BUILDERS AND TONE SPECIALISTS,
Old Trafford, MANCHESTER.

ESTABLISHED
 OVER 100 YEARS.



**The Tivoli
 - Strand -**

DISCUS service enables patrons of this magnificent Cinema to fully enjoy the music from the wonderful organ. The Discus Organ Blower is the ideal blower for Cinema organs. It enables the organ to be used at all times, and the power supply may be gas, oil or electricity. Write for FREE Illustrated Booklet.

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"DISCUS"
(REGISTERED TRADE MARK)
ORGAN-BLOWER

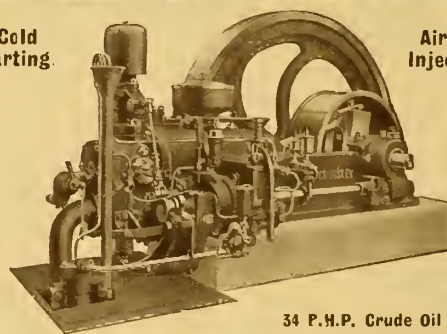
Made by Watkins & Watson,
 Organ Blowing Specialists for
 the past 30 years. Estimates submitted free.

WATKINS & WATSON,
 WHITE LION STREET, LONDON, E.1.

CROSSLEY

Cold
 Starting

Airless
 Injection.



34 P.H.P. Crude Oil Engine.

OIL ENGINES

Extract from a letter received from
 The Alhambra Picture Theatre, Shotton, Nr. Chester,
 Dear Sirs, June 1st, 1923.
 I am pleased to say that the 34 B.H.P., Crude Oil Engine, type
 'OE117,' which you supplied to me, is giving every satisfaction. The
 Engine starts up from cold, runs perfectly and requires practically no
 attention. The cost of fuel and lubricating oil is less than £1 per week.

CROSSLEY BROTHERS LTD.
OPENSHAW :: MANCHESTER

Telegrams: "Gasengine." Telephone: City 4200.
 London Office: 139-141, Queen Victoria Street, E.C.

MUSIC AND THE CINEMA.

MUSICAL SUGGESTIONS.

ARE THEY ARRANGED ON TOO ELABORATE A SCALE?

With every reason to applaud and admire the undoubted excellence achieved by some musical experts in the arrangement of a successful musical film programme at its trade presentation, I can imagine the average exhibitor saying to himself: How am I to achieve a similar result with the average repertoire and orchestra at my disposal, assuming—as is so often the case—the setting is not available for hire from the renters?

QUESTIONABLE RESULTS.

Assuming it is desired to fit a picture as minutely as possible at a trade show, with unlimited means as regards library and instrumentalists, &c., and thus use more numbers than there are even minutes in the running of the picture, can it be claimed for general purposes to be an all-round satisfactory result?

The fact that the complement, quality, and ability of orchestras in general necessarily varies so much cannot be lost sight of, or should not be, when preparing a musical setting which eventually is to be issued for the guidance of conductors in general.

It must not be thought for a moment that I am decrying the big setting with innumerable pieces, but I am, from a general point of view, inclined to think that if it could be so arranged that a *less* number of pieces were utilised, exhibitors generally would be grateful.

One has only to visit the many cinemas all over the United Kingdom to experience the difficulty that has to be overcome, and the despair of an enthusiastic musical director when he is confronted with the "musical suggestions" of in some cases almost unlimited length as regards the number of pieces required.

A SUGGESTED ALTERNATIVE.

The result is, he is either forced to give it up altogether, or to cut down the number, or do the next best thing; whereas if the numbers were reduced, and utilised, as they can be in many instances, by varying the tempo, light, shade, and making one's *p.* and *f.* marks to suit the action in the picture, the result by an intelligent and painstaking director is often more satisfactory than, for example, trying to fit more numbers than there are minutes available in which to play them. In the latter case, particularly where there has not been an opportunity for rehearsal, it means that in the endeavour to watch cues, and change rapidly from one piece to another, the result is far from satisfactory, and often distinctly unfavourable to the audience. Indeed, it cannot very well be otherwise until at least two or three performances have taken place, which, of course, involves a financial problem not always easy to solve.

Do not let it be thought I am finding fault with the expert's task, invariably well done. What I think is that, in the anxiety to achieve something great, the capabilities and material at the disposal of the ordinary exhibitor are sometimes overlooked.

I think the real aim and object should be to produce a "Musical Suggestions" that could be generally utilised by the all-round, average orchestra with its recognised limitations.

G. B.

VITAGRAPH'S FREE BAND PARTS.

As announced in our last issue, the Vitagraph Company are having feature songs specially composed for each of their super productions, and by arrangement with the publishers are providing full band parts free of charge to the cinemas. Orchestra leaders should communicate their requirements direct to the publishers, Messrs. H. and R. Miller and Co., 27, High Street, Oxford Street, London, W.C. 2.

The music so far available is as follows:—"Cinema-

land" (waltz-song), for "Let Not Man Put Asunder"; "Woo Me With Roses" (waltz-song), for "My Man"; "Cecile" (one-step song), for "Between Friends"; and "Down Hollywood Way" (fox-trot song), for "Behold This Woman!"

Copies of these numbers for sale in cinemas are obtainable at the exceptionally low rate of 25s. per 100 copies, for retail at 6d. each, thus allowing a profit of 25s. on every 100 copies sold. Printed on good quality paper, the covers of these editions bear suitable wording and illustrations to "tie-up" with the films. Here, of course, is a ready means for the cinema manager to arrange window displays with local music dealers for mutual benefit.

The composer of all these Vitagraph feature songs is Mr. Herbert R. Parsons, a Fleet Street journalist enjoying the position of Press representative to the



Herbert R. Parsons.

company mentioned. He has only recently discovered that he can write songs—"Cineland," indeed, being his first attempt.

We are pleased to hear that both this and his succeeding numbers are going exceedingly well, and are, incidentally, popular items at the Kinema Club, where Mr. Alex. Alexander's (jr.) dance band performs.

"Cecile" has been taken by Mr. George Clarke into the Harry Day revue "Radios," of which he is manager and chief comedian.

"Woo Me With Roses" was encored no fewer than four times at a big ball held just over a week ago.

Although the cinemas are privileged to make use of these songs just as soon as the pictures are released, the publishers have arranged to give the melodies their really big "boost" this coming autumn, when dancing recommences.

At the moment Mr. Parsons, who also writes his own lyrics, is engaged upon an impressive baritone song for the coming super film, "Captain Blood," from Rafael Sabatini's well-known "pirate" story.

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gives a real
BURNISH
THAT
LASTS.



CLEANS
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Stair Treads are
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A NEW HOME-CINEMA PROJECTOR.

WITH VERY OBVIOUS TRADE USES.

Several very interesting and admirably designed cinema projectors, intended more particularly for home and private use, have been introduced of late; but certainly one of the best—if not actually the best—and most practical so far is the Hahn-Goerz Home Cinema pro-



The Hahn-Goerz Projector.

jector, marketed by Peeling and Van Neck, Limited, of 4-6, Holborn Circus, E.C. 1. This firm, it will be generally known, represent in this country the famous cameras, lenses, and other scientific instruments associated with the name of Goerz.

As will be gathered from our illustration, the construction and design of the new machine is revolutionary. The film travel is horizontal, and the picture passing through the gate is picked up by a prismatic lens and projected to the screen in a manner that not only obviates any risk of damage to the film, but also makes the work of threading the film and running the projector so simple and easy that a child can learn it in a few minutes.

The intermittent action is of the Maltese Cross type, designed with the minutest precision and working within an oil bath. The film, travelling horizontally over the gate, projects the image to a prism and thence through a special Hahn-Goerz cinema lens mounted in a focussing jacket on the top of the steel casing. Masking adjustment is made by means of a helically slotted sleeve moving over the sprocket shaft, and operated by slightly turning a milled head.

One of the characteristics of this machine is the two-blade segmentary shutter revolving around the lamp and through the condenser lens in such a way that it

acts as a cooling fan alike to the lamp and the condensers, and obviates the least possibility of the film catching fire.

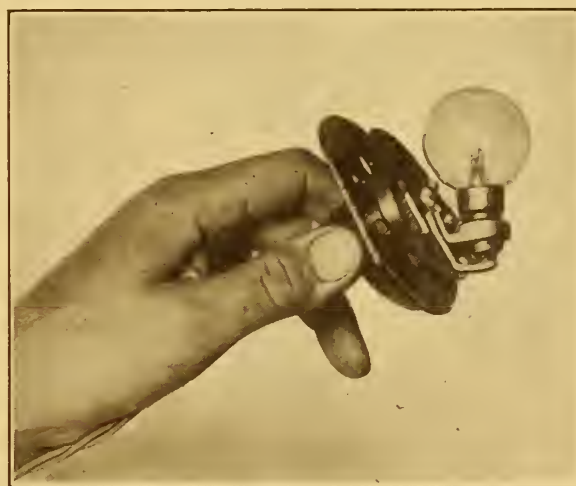
The illumination is by a specially designed point-light high-power gas-filled lamp, mounted upon a holder and base that enables the operator to instantly insert the lamp into the light-chamber or withdraw it therefrom. The simple practicality of this arrangement can better be appreciated from our illustration of the lamp in the fingers of the operator.

The drive is from a silent-running 1-30 h.p. motor in the base of the projector; and this can be supplied for any voltage supply—either direct or intermittent. The regulating starter and switch are placed in the base of the machine, and a suitable resistance for the lamp is included in the outfit. A strong, but neat metal cover protects the apparatus when not in use.

Some may be inclined to imagine from the compact and self-contained appearance of the machine that only a small picture could be got. Such, however, is far from the case. We obtained a brilliantly illuminated picture 6 feet in width in a daylight flooded room. The power of the lamp is simply wonderful.

A word must be included as to the ease with which spooling and threading up is accomplished. The "grip" of the film upon the spool is instantly obtained, and the spool falls into its proper position with the slightest and lightest pressure. Re-spooling is done on the machine itself; and a turn of a conveniently placed milled head adjusts loop or mask.

The Home Cinema is supplied in two models, one of which has a spool capacity approximating to 800 feet, and the other 1,150 feet. The sound construction and practical utility of the Hahn-Goerz machine may be gathered from the fact that they are rapidly being



The Lamp ready for insertion.

installed in many of the film rooms of the leading renting and producing houses for the purpose of film editing and cutting work, for which it is admirably suited. The projector is portable in the fullest sense of the word, the

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NOVELTY
MANUFACTURERS

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When writing please mention this paper.

weight for the full-spool model being only 70 lbs. all on.

With so much of perfection in its composition, we expected to find the price a bit on the "stiff" side; but the reverse is the case, for we understand that the price of the apparatus is in the neighbourhood of 15 guineas—certainly one of the finest investments for the money we have happened across in a long experience on the technical side of the industry.

C. H. D.

OPERATORS' CORNER.

PRACTICAL POINTS AND SUGGESTIONS.

Three prizes, one of 10s., one of 6s., and one of 4s., are presented each month for the three best suggestions. The Editor's decision is final, and all contributions sent in will be considered for publication whether awarded a prize or not.

REPLACING ENGINE VALVES.

Having replaced valves in engine, obtain a piece of strong sound wood just long enough to reach from the valve seating to the screw cap of engine, insert the piece of wood, then screw on the top screw cap gently, and it will then be found that the valve is held quite firm, making it an easy matter to replace the spring, collar, and pin. I have applied the above idea to my gas engine, and find it much better than the old way of holding down the valve with a hammer, which often means two men wanted to complete the job. In any case, it saves time and temper.

F. JOHNSON (Chief Operator).

Queen's Cinema, Utttoxeter, Staffs.

TO REMOVE A LIGHT NUT ON BOLT.

I think, perhaps, the following little idea might come to some as being useful, as it did to me. While adjusting my dynamo I came across a nut on one of the base plate bolts that would not yield to my efforts with a spanner. Owing to the concrete bed being right up to base plate of dynamo, I could not grip the bolt from underneath, also the head of the bolt did not come above the level of the nut, therefore nut and bolt were both going round. What I did was this: I drilled three small holes in the bolt, and with a chisel cut through the holes, making a slot; then with a screw-driver and spanner I soon slackened the nut from the bolt, which had looked like being awkward. If you consider it useful, I should like you to publish same for the benefit of anyone else.

F. JOHNSON (Chief Operator).

Queen's Cinema, Utttoxeter, Staffs.

FILM JOINING IDEA.

Here is an idea for film joining which I have used



These Excellent Cigarette Machines are a real necessity in the Lounges, Billiard Halls and Cafes of all up-to-date Kinemas.

They earn from 100 to 500% profit per ann. upon the actual outlay.

ESTABLISHED 1898.

The "GARRETT" automatic machines are of the highest class only, made in solid Mahogany or Oak Cabinets, with all solid brass mechanism and fittings.

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CLEMENT GARRETT & CO.,
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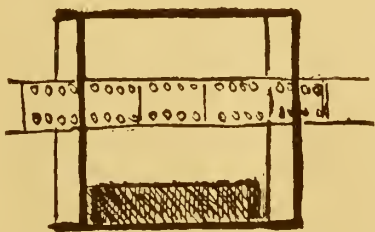
Telephone: 1545 C ntral.

Telegrams: "Automatics, Sheff."

for years and found very useful indeed, being able with its use to repair very quickly and neatly.

Take two clear lantern slide glasses and fasten them together so that one projects about $\frac{1}{4}$ in. above the other, and fasten them together at left side on a hinge made with a piece of court plaster or glued cloth, as illustrated.

To operate, open the glasses, place film to be repaired inside, so that the line of the top of the lower glass comes where the scraped line is to be. This is quite easy, as the film can be seen through the glasses. With a very little practice the film can be placed in



Showing Lantern Slides bound together to make film joiner.

position instantly, and can be very quickly scraped with a blunt knife along the edge of the lower glass (the film resting on the glass beneath it), leaving a quite straight and neat line.

Either end of this glass repairer can be used.

G. HEARN (Chief Operator).

Select Kinema, Chelmsford, Essex.

PRIZE-WINNERS.

The prize of 10s. goes to Norman Stancliffe for his notes on Generators and Operators, which appears on page 10.

The second prize, 6s., goes to F. Johnson for his hint on removing an obstinate nut.

The third prize, 4s., is awarded to G. Hearn for his tip on film-joining.

THE ILLUMINATING ENGINEERING SOCIETY.

According to the last report of the Council of the Illuminating Engineering Society four additions have been made to the list of kindred bodies whose presidents or appointed representatives became, during their tenure of office, members of the council of the society—namely, the British Electric and Allied Manufacturers' Association, the National Institute of Industrial Psychology, the Institution of Public Lighting Engineers, and the Women's Engineering Society. Sir John Herbert Parsons, after two years of office, is relinquishing the presidency, and the council take the opportunity of putting on record their appreciation of his services to the society, notably in connection with all questions relating to the effect of light on the eye.

PURE AIR is a draw



COOPER'S SANAFLOREA

**in the auditorium and
please your patrons.**

It is a true air-purifier having a much higher disinfecting power than Carbolic Acid, and gives a freshness and fragrance to the atmosphere of the Cinema which patrons immensely appreciate.

Sanaflorea is economical 1 part dilutes to 160 parts of water thus
1 oz. makes 1 gallon of ready-for-use air purifying spray

1 oz. bottle, price 1/11 2 oz. 3/- 4 oz. 5/8 8 oz. 9/8 20 oz. 23/3
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Four different perfumes: Carnation, Blush Rose, Wood Violet or
Parma Violet. Illustrated booklet on request to the
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Are you contemplating to decorate your Theatre?

We will suggest ideas, make you sketches and help you in getting the uttermost of the existing structure of the building. We will also design for you **A Lobby** which will be attractive, **A Tea Room** which will be a place of rendezvous, **A Dancing Room** which will be the delight of your Patrons.

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WHERE THE "ORGAPIAN" IS MADE.

A FLYING VISIT TO THE WHOMES FACTORIES.

No need, these days, to explain to a picture-theatre proprietor or manager what the Orgapian is; he is either the possessor of one of these remarkable instruments, or has hopes of being so in the near future. There is this to be said about it: the exhibitor without an Orgapian has not solved the problem of musical efficiency and economy.

The combination of a full-tone reed organ with a high-grade pianoforte, so that either instrument can be used separately, or the two in harmony, by one player, may be accounted a notable achievement. But the Orgapian is more than this—much more. Its

individual workmanship and skill employed in the making of them; but I dare not let myself go, or there will be no room in the paper for anything else.

Business, and my trusty Clyno, took me over to the Bexley Heath district the other day, and I thought I would beard the genial Mr. Whomes in his harmonious den and steal once again the joys of listening to a demonstration of the kind he gave us at the C.E.A. conference at Scarborough. I was not disappointed. The haunting strains of the gems of "Cavalleria Rusticana," as played in his masterly way on the "Orgapian," are a veritable *memorie d'or*.



"Orgapians" in the Making.

presence in a cinema increases the value of a trio of instruments to a six-unit orchestra or a six-unit orchestra to a 12 or 14. This is no flowery eulogy, but a hard, cold statement of fact. And when one realises that the capital cost is but £200 for the lighter model and £300 for the full model—little more than the cost of a good piano—the marvel is that there is a cinema, dance hall, hotel, or other place of public entertainment without one. But, then, it takes a long time to convince a Britisher as to the merits of anything new; we like to wait till others have picked all the plums off the tree, and then we rush in and wonder why we are too late. The moral is, Mr. Showman, don't let the opposition pick the "Orgapian" plum!

I could write columns about the power and the charm of these instruments, about the wonderful electrical blowing system and the beautiful construction and

The workshops in which Mr. Whomes and his sons produce their Orgapians and pianos provide a most interesting study. To see the parts assembled and watch the building up of the tone reeds, from tiny little brass gems of exquisite finish to the massive producers of the deep, sonorous bass notes, is a revelation. Mr. Whomes, Junior, who personally supervises the construction of each instrument, is a master-mechanic whose skill in his trade is equalled only by his enthusiastic belief in his products and his jealous regard for their good repute.

The workshops, both at Bexley Heath and Sidcup, are a model of order and efficiency. There is no attempt at impressiveness of appearance, but every inch of space tells the story of well-organised, practical utility.

The Whomes family are not at all to be considered



Section of Workshops.

as newcomers to the musical industry. When the guns were thundering out their messages of death in the Franco-German war of 1871, Mr. E. Whomes, then a quite famous pianist, who had four years previously officiated for Kirkman at the Paris Exhibition, was appointed organist at the parish church at Bexley Heath, a position he still holds. A year later he

opened out in business as a pianoforte factor. Since those early days the house of Whomes has grown apace, and to-day three sons who share the pride of their father in the reputation of their house, work with him as partners.

Mr. E. Whomes tells an interesting story as to how the idea of the Orgapian originated. In the early days



The Piano Showroom.



The Retail Department.

of the cinema he went with some of his family to a picture theatre, and the film shown provided many incidents lending themselves particularly to organ accompaniment. The use of the piano for such incidents was commented upon by one of the party, and Mr. Whomes said: "Why should not a combined piano and organ be made specially for picture accompaniment?" He and his sons set themselves experimenting in the direction indicated, and the "Orgapian" was the

outcome of their endeavours. With what success it has been employed in augmenting the musical equipment of the cinema is now common knowledge.

Apart from the "Orgapian" and a new pianoforte designed by one of the sons, combining all the best features of the leading instruments, the firm market pianos and musical instruments of every reputable make and do an enormous business in music and musical accessories.



Part of the Music Warehouse,

SCREENS OF PERFECTION.

JURY'S AND SPRINGER'S TAKE UP REFLECTA.

We have from time to time made reference to the quite phenomenal progress reported by those concerned in marketing the new "Reflecta" screen, and it is with satisfaction that we note further successes. What is very interesting is that many of the circuits, having installed one screen by way of experiment, are putting them in at all the halls on the circuit. The instances here recorded are but a few that have come to our notice:—Bull's Circuit—Coronet, Small Heath, Birmingham; Empire, Stirchley, Birmingham; Picture House, Dudley Road, Birmingham. Hockley Picture House, Limited—Picturedrome, Stratford Road, Birmingham; Savoy Cinema, Sparkhill, Birmingham; Picture House, Aston Cross, Birmingham. Mr. T. Wright's Circuit—Goldsmith Cinema, Nottingham; Regent Hall, Nottingham; Victoria Picture House, Nottingham. Pavilion Theatre, Newcastle, Staffs. Queen's Cinema, Manchester Road, Hyde. Lyric, Hull.

The "Reflecta" screen most generally used is for front projection, and is consequently opaque. The newest innovation, however, is for rear projection—this being in addition to those made for front projection. The principles of manufacture are exactly the same for both types. The first hall to use this new rear-projection screen is the Picture House, Stratford-on-Avon, and results are most satisfactory. In fact, our technical expert regards this screen as the best rear-projection screen on the market. It will be of interest to the trade to know that arrangements have been made with Jury's Imperial Pictures, Limited, and J. Springer, Limited, for the agency for these screens.

THEATRE FURNISHING ACTIVITIES.

The Opera House, Southport, which has been recently redecorated, has installed several hundred new inlaid semi-tub chairs throughout stalls and balcony, and carried out general renovations. New heavy Wilton pile carpets have been fitted, also fine quality box draperies. The colour scheme throughout is a rich petunia purple shade. At the Grand Play House and Theatre, Kidderminster, 800 new tip-up chairs have just been installed, while at the Empire Theatre, Swadlincote, they have recently invested in a quantity of up-to-date special "Beckwin" tip-up chairs, upholstered in a rich shade of old gold.

At the Theatre Royal, Seaham Harbour, a large staff from the Beck and Windibank, Limited, factory are at present overhauling and renovating the furnishings. These goods were supplied about 21 years ago by this firm—convincing evidence of the soundness of their modest guarantee for five years. They are also installing new Wilton pile carpets, cork carpets, and modern tip-up chairs for stalls, &c.

All the above contracts have been, or are being, carried out by Beck and Windibank, Limited, "The World's Theatre Furnishers," Clement Street, Birmingham. Other important contracts are in hand, although full particulars are not obtainable at the moment.

"SANAFLORA."

A REAL AID TO CINEMA SANITATION AND ATTRACTIVENESS.

We have been asked so often during the past two or three months to recommend a really effective and pleasing spraying essence that our Technical Department has been at pains to carry out a series of experiments. As a result, the preparation yecept "Sanaflo," marketed by Wm. Cooper and Nephews, Limited, of Berkhamstead, is specially recommended to those exhibitors who desire a *real* disinfectant with a refreshing fragrance calculated to attract patrons.

"Sanaflo," regarded as a disinfectant, has four times the power of pure carbolic acid. It is a perfect germicide, and used in the sprayer it not only purifies and deodorises the atmosphere, but it imparts a freshness and fragrance to the "closest" atmosphere. It is a most useful agent for reducing "smoke density" in the cinema.

We found the best all-round dilution for use in the atomiser to be one ounce to the gallon, and at this rate it is very economical—for bought in 40-ounce bottles for cinema use it costs but a shade over a shilling per ounce.

It can be used in any sprayer, or a cheap and very effective atomiser can be purchased from the "Sanaflo" people. The Carnation perfume is particularly pleasing, but blush rose, wood violet, and Parma violet are also very delicate.

LETTERS TO THE EDITOR.

The Editor THE CINEMA Trade Supplement, 80-82, Wardour Street, London.

DEAR SIR,—It's a pleasure to note that our friend Coulton, of Bolton, has asked for a special page devoted to projectionists' views and ideas, and cash prizes to be awarded for these in order of merit. May I be allowed to state my views through your columns? Purely and simply this. Every success to this venture, which is a stage nearer the goal of far better projection, if only the projectionists themselves will take it up seriously as it ought to be, and send in their ideas to benefit others, then in return read each copy as usual, and so learn to develop other projectionists' views and ideas, for I am sure none of us can learn too much. Each projectionist who sends up an idea is encouraged to improve his technical skill, which he will do by his own ingenuity, and will receive a cash prize according to merit and the discrimination of the Editor.

Now, projectionists, come on, let's see you make a move, as brother Coulton and myself have been doing.—Yours faithfully,

NORMAN STANCLIFFE.

Imperial Picture House,
Brooks's Bar, Manchester.

PERTH AND THE "PHŒNIX ACT."

It will be remembered that a short time ago a serious outbreak of fire took place at the City of Perth Theatre and Opera House. Although the exterior sustained no great damage, considerable destruction took place inside the building. The balconies were destroyed, and other structures rendered dangerous. The work of reconstruction is now well in hand, including refurnishing.

One rather interesting fact concerns that long-standing firm of theatre furnishers, Beck and Windibank, Limited, of Birmingham. This firm installed chairs throughout the City of Perth Theatre nearly 27 years ago. These have been in constant use since then, and only the fire and volume of water used for its extinction have made it imperative to replace or restore these chairs. This fact speaks volumes for the particular quality of Beck and Windibank's goods and merits serious consideration when contemplating theatre furnishing. Beck and Windibank, Limited, have now been given the contract for entire refurnishing of the City of Perth Theatre, and we certainly think that the judgment of the proprietors has been amply justified.

Other contracts in hand include Corona Picture House, Manchester, for new carpets, under-felts, druggets, &c., in keen competition. The Palace Theatre, Bath, contract will demonstrate the high standard of efficiency to be found in the "Beckwin" organisation. Refurnishing is to be completed in record time. This refurnishing includes several hundred new tip-up chairs throughout stalls, several hundred yards of heavy Wilton pile carpets and under-felts, and handsome heavy silk plush tableaux curtains.

ANOTHER TALKING PICTURE IDEA.

From Paris comes details of a new effort to solve the problem of perfect synchronisation of bioscope and gramophone. L. Rosengart puts forward his scheme, in which a gramophone is driven by an alternating-current synchronous motor having a frictional drive upon the turntable. The driving-member is movable radially relatively to the turntable to enable the required speed to be attained. With this arrangement no governor is required, and the machine may be stopped, without interrupting the current, by retarding the turntable by hand sufficiently to throw the motor out of step. The motor is supported by a frame, pivotally mounted between the branches of a fork, which is adapted to rock on pivots. The end of one of the arms rests upon an adjustable screw. The turntable is driven frictionally by a thin-walled hollow rubber ball on the end of the motor spindle.

The weight of the suspended motor presses the ball against the turntable, the point of engagement being varied by turning a screw. The position of the sup-

port of the motor may also be adjusted by providing a number of holes in the arms for engagement with the pivots. The synchronous motor, which preferably is multipolar, is connected to the supply circuit through a small step-down transformer. The motor mechanism may constitute a removable unit for use with an ordinary gramophone, in which case the motor is suspended in such a way as to press the driving-member against the upper face of the record. A cinematograph projector and a gramophone may be arranged to work in synchronism by driving the gramophone in the manner described above, and driving the cinematograph by a similar motor connected to the same alternating current supply circuit.

TINTING CEMENT IN DECORATIVE WORK.

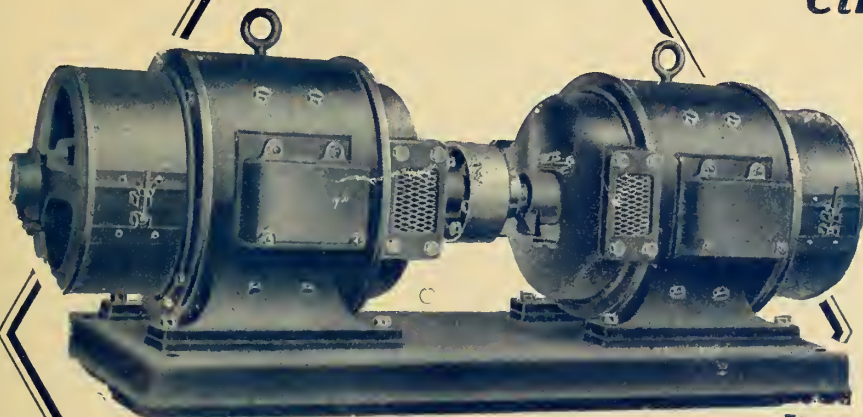
In cinema building and decoration resort is often made to coloured or tinted cement; but the results are not always satisfactory, as bleaching sometimes spoils the effect after a lapse of time. This can be avoided by selection of the best colouring materials.

The best colours for cement are:—Iron, oxide red, ochre, zinc yellow, amber, green and blue ultramarine, chromium, oxide green, carbon black, and manganese black. The commercial iron oxide reds for cement are very variable in composition. The percentage of oxide varies from 40 to nearly 100 per cent., and also the prices. Ochre is cheap, but has a feeble colouring power. Zinc yellow is so expensive that it is rarely used. The lime green offered in the markets is not suitable for cement, because it contains angite, an aluminomagnesium silicate which gives a colour that is not uniform, changing to brown by combining with iron under the action of atmospheric oxygen and humidity.

Harry Dewey, of Reflecta screen fame, Birmingham, has just perfected the "Transluchen" screen for rear projection. Whilst he does not believe that rear projection may be universally adopted in the future, or that it will cause a revolution in the industry, Mr. Dewey, who is an expert on projection, claims that rear projection has many advantages which the builders of new cinemas should not overlook when making their plans. This also applies to theatre-owners who are contemplating converting their halls into cinemas. With rear projection only a slight "throw" is needed, which means a saving of power, there is an entire absence of eye-strain, and there is absolutely no noise from the machine heard in the hall, and with no rays passing over the audience the projection never becomes clouded or fogged by smoke and other elements that arise from a crowded assembly. For many reasons, with rear projection a more brilliant picture is assured, and particularly because the machine is much nearer to the screen.

Many new halls in the Midlands have adopted the principle of rear projection, and Mr. Dewey has just installed his "Transluchen" screen at the new Picture House, Stratford-on-Avon, where it is giving excellent results.

Electrical Equipments for cinemas



Typical "Metrovick" Motor Generator Set.



THE Mark



of Efficiency.

$\frac{1}{1.02}$

We have had a long and intimate experience in the supply of Electrical apparatus for Cinema Theatres. Ensure immunity from breakdown by installing a

"Metrovick" MOTOR GENERATOR SET

Our experience is at your disposal. Send your specific enquiries and ask for copy of our Special Publication "Pictures."

**METROPOLITAN
Vickers**
ELECTRICAL CO. LTD

TRAFFORD PARK :: MANCHESTER

GEIPEL-WARD LEONARD

(VITREOUS ENAMELLED)

"VITROHM"

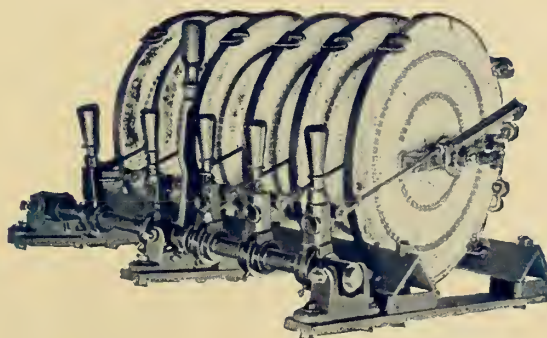
DIMMERS.

C. HARTLEY DAVIES,

Technical Advisory Expert, says:—

"Vitrohm Dimmer Units are immune to mechanical electrical or chemical depreciation. They are indestructible from service causes. On tests Vitrohm Units have been plunged into buckets of ice and water for sudden and extreme temperature changes. In the manufacturing processes the resistance wires are tested for uniformity, tensile strength and resistivity.

"These Vitrohm Dimmer Units will remain permanent in service just as they withstand such factory inspection and tests."



Master and Individual Levers—All colour effects.

SMOOTH OPERATION.

FIREPROOF.

FLICKERLESS
(110 CONTACTS).

FAULTLESS.

Send your enquiries direct to the manufacturers,

W^M. GEIPEL & COY., VULCAN WORKS, ST. THOMAS STREET, LONDON, S.E.1.

Telegrams: "Patella, London."

Telephone: Hop 594 (3 lines).

The Illustration shows the mechanical and optical construction of the "ARTISOL."

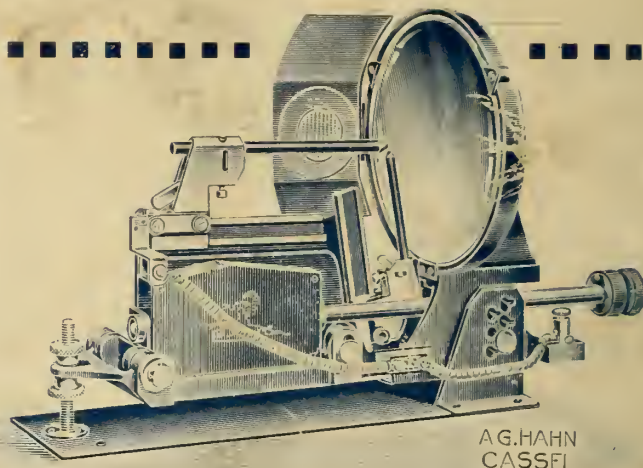
The "ARTISOL" complete is, however, supplied with Lamphouse and Special Heat-absorbing Condenser.

Price **£28** each

Or for movable optical centre **£1 15s.** each extra.

"ARTISOL" Lantern Slide Changer, with special lens for shadowless projection of slides,

£5 5s.



A.G. HAHN
CASSEL

The **HAHN-GOERZ** "ARTISOL"

is the only MIRROR ARC of which particulars as to heat and illumination are published, based upon

ACTUAL TESTS by the NATIONAL PHYSICAL LABORATORY

These tests were referred to in the C.E.A. Report on MIRROR LAMPS, which every Exhibitor should read.

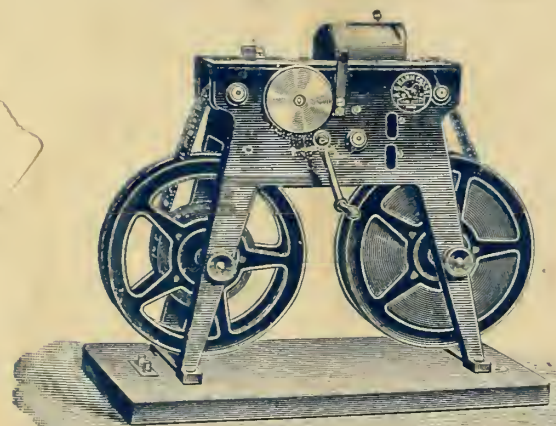
A copy of the N.P.L. REPORT will be sent on application. This Report proves:—

1. That the illumination amp. for amp. is four and a half times that given by the ordinary pattern arc.
2. That the heat at the aperture averages LESS—light for light—than the ordinary pattern arc.

When you are asked to buy other mirror lamps, ask the suppliers whether their lamps have been submitted to the National Physical Laboratory tests. If so, with what results?

N.P.L. TESTS are unimpeachable—manufacturers' own unsupported statements are quite another matter.

You would not think of throwing £2 to £5 out of the window every week, would you? Yet if you continue using the old-fashioned arc, which allows only about three per cent. (yes! three per cent., it's no printer's error) of the light it generates to reach the screen, you are making the electric supply undertaking a present of between these amounts—it depends upon the rate per unit—EVERY WEEK.



NEW **HAHN-GOERZ** PORTABLE PROJECTOR

An instrument of an entirely new design eminently suitable for PRODUCERS. WHEN EDITING FILMS this machine will be found far more convenient than the standard projector. Films can be removed and replaced in a few seconds. THE HAHN-GOERZ PORTABLE PROJECTOR is made in Two Models, and either motor or hand drive.

Price Model I. 800 ft. film. hand drive, from **£23** Motor drive **£32**

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